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With Jeffrey Combs



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The True Face of Evil



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CAPCOM



ON THE COVER: The New Cult Classic: Shaun of the Dead!

THIS ISSUE: Inside this second issue of HorrorHound you can find a wide variety of movie and collectible news with focus on the creators of all the great products that drive the industry we all love. In movie news we focus on a slew of remakes saturating the industry including the Texas Chainsaw Massacre prequel, Pulse, Wicker Man and the Alexandre Aja directed Hills Have Eyes. News from Scary Movie 4, Descent, Grindhouse, Silent Hill, See No Evil and An American Haunting is also included.

With the February Toy Fair event in New York recently happening, a ton of new collectibles were announced for release throughout 2006. We take a look at many of these new announcements from SOTA Toys, Diamond Select and Sideshow Collectibles. To top this off, our cover story centers around the hit toy line Cult Classics from NECA. We take a look at the history of the line, what is in store for the future and even interview Shaun of the Dead star Simon Pegg (who will be immortalized in plastic later this year as part of Cult Classics 4; seen on the cover of this very issue).

Feature articles this month include an exhaustive history of the Re-Animator franchise, including a new interview with Herbert West himself - Jeffrey Combs. A detailed look at the career of artist Ed Repka (Megadeth cover artist, designer at NECA Toys) is accompanied with an interview and an exclusive pull-out poster featuring the Mists/Mars Attacks Fiends by Repka himself!

Regular departments including our movie, DVD release and convention schedules, book, comics and our Afflicting Art series is sure to please fans. An interview with Warwick (Leprechaun) Davis is featured on page 42 and this month's GoreHound focuses on the new film from the UK entitled Evil Aliens (from director Jake West). Convention coverage can also be found in this issue as HorrorHound was in attendance at the March Transworld Halloween Costume and Party Show, and correspondent Chris Russell's coverage of the west-coast's Haunt X show. Check back next issue for even more show coverage and some special surprises!

MOVIE NEWS
TCM, Grindhouse, Hills Have Eyes, Pulse, Wicker Man, The Descent, etc

LESTAT
on Broadway

Figure Spotlight:
THIS ISLAND EARTH

Artist Spotlight:
ED REPKA

TRANSWORLD
Halloween Costume and Party Show

LEPRECHAUN
An Interview with Warwick Davis on his new Statue

BOOKS
Recent books starring Freddy, Jason and others!

GoreHound
The Latest on Evil Aliens & Live Feed

Monsters and Madmen presents:
Erich Labatti

HAUNT X
2006 Coverage

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NECA, Sideshow, DST, SOTA Toys and Full Moon

MAKING THE CULT
A look at NECA's Cult Classics

ED REPKA
Pull-Out POSTER

The History of Re-Animator and Interview with Jeffrey Combs

COMIC BOOKS
Land of the Dead, Friday the 13th, Underworld, etc

Serial Killers: **CHARLES MANSON**

MICHAEL MYERS:
The True Face Of Evil

EMPTY MAN
An Original Short Story

HorrorHound
Hall of Fame: Shaun of the Dead



LETTERS

We at HorrorHound are absolutely thrilled to see that the magazine has attracted so many fans after just a single issue, and more so, that you all have taken your time to send us your letters and original artwork! We are hard at work to up the quality and content of HorrorHound with every issue, and we hope that everyone agrees that the copy in your hands is miles ahead of issue one. Distribution has also been a key factor as HorrorHound is slowly making itself available at even more outlets (such as Hot Topic, Borders and Barnes and Noble). If you can't find it at your local bookseller - get on the phone and let the managers know what they are missing! Remember: Feed the Beast! - Tell Your Friends! And Keep those letters coming!

Nathan Hanneman
Editor, HorrorHound

Today I found issue #1 of HorrorHound and I gotta say it's the best thing I've read in ages. As a lifelong horror fan I was knocked out by the great articles and pictures. It's the sort of stuff I can't get enough of. Please keep this mag going! I'll be looking out for each new issue that's for certain.

Bill Webb,
Sydney Australia

I'm glad that the Midwest finally has it's own horror magazine. I think it would be neat if the magazine did an article on GenCon, the annual gaming convention that happens at the end of Summer in Indianapolis. It's mainly fantasy and sci-fi gaming, but there are a lot of horror games to be found as well. There is also a large amount of H.P. Lovecraft merchandise available. Not to mention the White Wolf booth (Vampire: The Masquerade) is always a cool place to find games pertaining to Vampires and Werewolves. Congrats on the first issue and if I can't find your next issue at my local comic shop, then I'm going to subscribe!

Jonathan Gray

GREAT JOB! What a great fun & interesting magazine

Art by Alexander
Gustafsson



Art by Bill Webb

Hi there. I was hoping you would post my drawing. I'm a big fan of the old-school zombie movies and spend my free time drawing a lot of zombies. (See Left)

Alexander Gustafsson

HORRORHOUND

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TARTAN VIDEO

It begins... again

The TEXAS CHAINSAW MASSACRE

In 2003 the Michael Bay produced remake of the classic *The Texas Chainsaw Massacre* single-handedly changed the face of horror. It may not have been a blunt smack to the Hollywood system, but it was enough of a hit that the studios took notice, starting the snowball effect of classic-horror remakes penetrating cinema ever since (see sidebar for a decent example of this). With the success of the *Chainsaw* remake, Bay quickly decided to continue the adventures of Leatherface and company, this time going back and telling the origin of the skin-mask (amongst other things). Directed by Jonathan Liebesman (*Darkness Falls*) and starring the returning cast of R. Lee Ermy, Andrew Brynarski as Leatherface, and Terrence Evans as Old Monty, the story now tells of two brothers on a road trip across 1969 Texas with their girlfriend. After running into the law, the characters are introduced to Thomas Hewitt, as he slowly becomes the character known the world-over as Leatherface. As revealed in the first (remake) film, Tom has a skin condition, which has eaten away at his face. Reportedly, this new film sees Tom's first attempts at covering up his horrific facial scars, building to the mask we eventually see in the original remake. Due in theaters this October, look for plenty more new *Chainsaw* coverage in the next issue of *HorrorHound*!

THEN AND NOW

As you see to the right, these are the original *Chainsaw* posters. The new ones are based on the original *Chainsaw*, which is a little more of a... well, you know.



The original "Bee-faster" definitely is not out of this new film.



Lucky, practical means the return of film face R. Lee Ermy as Sheriff Hoyt.



SILENT HILL

How Silent is SILENT HILL?

Unable to accept the fate of her daughter Sharon, who is dying of a fatal disease, Rose Mason (Radha Mitchell) intent on taking her child to a faith healer. On their way to this possible cure, Rose finds that she has driven through a portal in reality, which brings the duo to the deserted town of Silent Hill. Sharon disappears into the town as Rose is taken on a ghost-hunt through the streets after her. Not as deserted as initially thought, the town is actually inhabited by dark spirits and twisted creatures. Human residents of Silent Hill (or what's left of them) find Rose, and (with a police officer named Cybil) help her find and bring Sharon back. During this hunt the two realize that the little girl is just a pawn in the larger scheme of things, and Rose may have to make a deal with a demon to save her daughter's life. The film is directed by Christophe Gans (*Crying Freeman*) and written by Roger Avery (*Killing Zoe*, *Rules of Attraction*).

Silent Hill is based on a popular video game (which actually saw the character of Harry Mason attempting to find his daughter, see box art below) from Konami. The game was released in the mix of survival horror's elite with other games in the genre, *Resident Evil* and *Alone in the Dark*, both receiving feature film treatment already. Can *Dino Crisis* be far behind? Look for *Silent Hill* in theaters everywhere April 21st.



The original *Silent Hill* video game.



The creep-factor is set on high for *Silent Hill*.



A promotional newspaper for the film's release.

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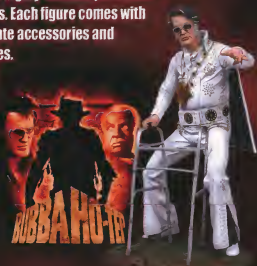
SERIES 4

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NECA

Greg Nicotero Interview By Jessica Dwyer

With a talent like KNB EFX at the makeup chair for *The Hills Have Eyes* remake, you know we were in for a creepy treat! I had the great pleasure of talking to Greg Nicotero, the *N* in KNB about the film and what we could expect about this exciting new film.

HorrorHound: The original *Hills Have Eyes* had a very gritty and dark look about it. Was this intentionally carried over in the new version?

Greg Nicotero: It's certainly taken that gritty, raw animal magnetism I guess you could call it and pushed it. Alexander Aja had such an amazing vision for the film. I have to say, of all the shows that we've done it's probably one of the most rewarding prep periods. We started designing all the characters and every time Alex and his co-director Gregory would come into the shop to look at the initial Photoshop designs, design busts and then the final make-ups, I thought that all of the comments were right on, every little change they wanted to add.

The movie has such a relentless feel to it, it's a very faithful translation to a film that was done in the '70s and sort of brought into the present day. The performances are amazing, Ted Levine, and Kathleen. I mean you really believe the family. In any good suspense film, in any good horror film, if you don't invest in the characters, if you don't believe the characters then you're doomed.

HH: Well you have to care about them.

GN: Right, you have to love the characters, invest in them. You have to worry about what happens to them. We went through this cycle in the late '70s and through the '80s were it wasn't about the characters, it was about the deaths. All the *Friday* the 13th movies and the *Halloween* movies. I think the reason why the original *Halloween* was so successful was because you cared about those kids. You cared about Jamie Lee Curtis' character. If you invest in those people then you're going to have a successful movie.

HH: You build up character, and you give them a back story. That's the important part.

GN: Right, and then you don't know which one is going to die. And that's always my favorite thing. Ever since I was young, the first time I saw *Psycho*. You really feel for Janet Leigh's character and you see that she's strayed off the path. So then she decides that she's going to go back and pay back the money and THEN SHE GETS KILLED!

Continued on next page.

THE HILLS HAVE EYES

Alex Aja, who arguably delivered the highlight horror flick of 2005 (*High Tension*) cemented his place in the genre with the release of *The Hills Have Eyes*, a unflinching remake of the classic Wes Craven family vs. cannibals flick from 1977. In this new feature, Aja decided to up the gore factor, as well as the sheer brutality of the situation. Wes Craven was even reported as being genuinely disturbed viewing a rough draft of the film. Instead of hill-folk, we are treated to a series of KNB created mutants, thanks to nuclear testing. The film opened March 10th and easily made the production budget back which, in line with other films released this year, means a strong future for horror. Fan's of Aja can look forward to his next horror flick: *The Wailing*. A ghost story revolving around a woman who believes she is haunted by her deceased child.

HORROR OWNS 2006

Only nine months into 2006, the horror industry is showing Hollywood that the funhouse for the scary, insane and grotesque are ready to be taken seriously! The first three theatrically released horror films for the year opened #1 at the box office (*Hostel*, *When a Stranger Calls* and *Underworld*) with the latter releases faring financially better than most of the competing features. Most of the comedy action and drama movies taking up space at local theaters carry a \$40 million-plus production budget, while these low-cost scare-gems are making the quick profit. *Hostel* reportedly costarred a modest \$4.5 million to make, while its opening weekend returned \$19.6 million (and over \$47 million to date, not counting dvd sales). Even the big-budget (\$50 million) *Underworld* Evolution opened at \$29.9m and since has pulled a reported \$62 million plus. Success for *When a Stranger Calls* (\$22 million opening weekend), *Frost/Devolution* 3 (\$20m), *The Hills Have Eyes* (\$15.5m) and *Slay Alive* (\$11.2m) mean one important thing: The engine will keep churning out the movies we all love to watch! So enjoy it, and keep watching them!



HH Yeah, and they build it up like it's going to be this romantic deal, and then it turns out it's about this skinny guy with a mom complex

GN Exactly, and the performances are great [Hills Have Eyes] The guys who play the mutants, Michael Barry Smith and the course Robert Joy who I worked with on *Land of the Dead*. They couldn't have cast better people. I was so pleased and boy these guys, hours in make up everyday, never a complaint

HH I was going to ask about Pluto. Michael Berryman was the face of the original movie. That's who you remember. How he is more mutated and pretty much a monster. How did that decision pan out?

GN The concept of the mutations is based on the atomic radiation tests. And our initial meetings with Gregory and Alexander were talking about the genetic mutations caused by radiation. We sadly had to look at a lot of really horrific photographs which is always really disturbing. Its one thing to look at a guy wearing rubber pieces and a deformed head, and then to see a picture of person or a baby



Hard at work on the set of *The Hills Have Eyes*

HH You really went into detail on it then

GN Yeah we did. More so than on other films. It's that sort of gritty reality. You're in the Nevada desert and you come across a group of people who refuse to leave after the nuclear testing who just continue to breed and inbreed, so here's a variety of characters. And they all have different looks and they all have a different feel. I'm tremendously proud of the characters we were able to come up with here. Scott Patton who was our key designer on the show really did an amazing job. When you see Pluto, one minute you see sympathy, and then when he goes into his rage movie he becomes terrifying. We kept the prosthetics so you were able to get the performances out of the actors. Your make up is only as good as your best actor, and everybody on the film did an amazing job. I haven't seen anything like it

HH I really am too, and I love Billy Drago

GN Who's great? You know the other thing is too, we shot in Morocco. So we had such a unique circumstance. If I had my choice I much prefer to shoot in the US then anywhere else. But we had the Italian make-up crew that did the straight make-up; they had done *Passion of the Christ*. And they were the guys who did Jesse's beard everyday. They would lay a beard on Billy Drago every morning when we'd come in. And it was absolutely astounding to look at the craftsmanship and the talent to see the Italian makeup artists. We had a Moroccan crew, we had a French crew. There was 5 different languages being spoken on the set at all times. It was certainly challenging.

Check out Greg Nicotero's next work as the special makeup supervisor on *The Texas Chainsaw Massacre: The Beginning*

Check Your PULSE!



The newest American remake to a "classic" Japanese tale (in this case, Kiyoshi Kurosawa's *Kairo*) will be *Pulse* - directed by Jim Sanzero and starring Kristen Bell. The movie revolves around the world beyond our own, and the access the inhabitants of said world gains through the wireless technology we all interact with. Once opened, the door through these two worlds can not be shut - if you turn on your cell phone or log into your e-mail you will be infected - and this virus will take your life. Following the trend in Hollywood (either remaking or sequeizing), *Pulse* follows a short list of popular asian remakes, which includes 2002's *The Ring*, *The Grudge* (2004), *Dark Water* (2005), and certainly will not be the last (*The Eye*, *Oldboy* and *The Ghost* are all on schedule for production). *Pulse* hits theaters on July 14th.

Tarantino/Rodriguez open the grindHOUSE

The blockbuster duo of Quentin Tarantino & Robert Rodriguez, whose names have been plastered all over horror films for the last few months, are finally returning to the genre they love. Ten years have passed since their team-up brought us *From Dusk Till Dawn*, and their new project is already sounding like a *Horrorsound*'s wet dream. The two are producing 75 minute films, which will be buttled together by mock-movie trailers (it's even reported that El Roth is producing one of such promos). Rodriguez's feature will be titled *Project Terror* (a zombie story), while Tarantino's effort will be titled, *Death Proof* (a slasher). With such actors attached as Mickey Rourke, John Jarrett, Danny Trejo, Tom Savini, Alicia Rachel Marik, Michael Biehn, Josh Brodin, Dean Cain, Dean Cain, Marley Shelton, Zoe Bell and (possibly) Michael Keaton, this will be a definite highlight for 2006!

Phantasmagoria The Visions of Lewis Carroll

Said to be a series of four short films in which Marilyn Manson explores the visions of Lewis Carroll, with his own disturbing twist. One short story is supposed to tell the origin of Tweedledee and Tweedledum; played by two twin sisters (an example of Manson's vision contrasting the source material). Reportedly starring Angelina Jolie and Lily Cole, as well as Manson himself (who plays the author of *Alice in Wonderland*, and scores the music for the movie), Manson is no stranger to the world of horror (he composed the music for *Resident Evil*, and has attributed to the soundtracks of many others, including *Strangeland*, *Blair Witch 2*, *House on Haunted Hill*, and *Queen of the Damned*), Manson + *Fairy Tale* = Gothic Horror Nightmare.



Now that you see how 2006 is shaping up (see opposite page) here is a look at last year: Noted as a big disappointment in cinema, the 2005 box office fell below expectations nearly every week a new feature film was released. The summer blockbusters were so weak that studios attempted a run at horror films in the esteemed weekend release dates usually reserved for Super Hero and big budget Tom Cruise flicks. While the experiment arguably failed (with *Land of the Dead* and *The Devil's Rejects* both unable to even break the top 100 films of the year) it was still an impressive overall twelve months for the genre. Here is a list of the ten biggest hits on 2005 featuring killers, giant gorillas, invading space monsters and haunting spirits.

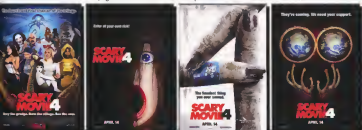
Movie Title (Domestic Box Office Take)

1. *Wit of the Worlds* (\$234.3 Million)
2. *King Kong* (\$217.6)
3. *Saw II* (\$171)
4. *The Ring Two* (\$171)
5. *The Exorcism of Emily Rose* (\$171.1)
6. *The Antikythera Horror* (\$164.5)
7. *White Noise* (\$151.1)
8. *Hide and Seek* (\$151.1)
9. *The Skeleton Key* (\$147.5)
10. *Boogymen* (\$145)

Note: Of all the films released in 2005, *Saw II* was the most successful from a business standpoint (post per return) making the *Jigsaw* killer the year's king of horror. Other notable money makers for the year include *Constantine* (\$178 Million) and *Red Eye* (\$157.9) which, while not strict horror (and are excluded from the above list), do involve demons from hell and Wes Craven respectively. *House of Wax*, *The Fog* and *Dark Water* were other notable films receiving status on the 100 most profitable films of 2005 list.

Scary Movie: Will One More Be Too Much?

The Wayans are long gone, and David Zucker is no longer new to this spooky spoof film series. While fans seem to be pretty split on the change-up of directors (*Scary Movie 3* included gags from such films as *8 Mile*, *The Hulk* and *The Matrix* series with the only horror themes lent from *The Ring* and *Signs*) and their comedic approaches, the success of the third installment could not be denied. Having said that, Dimension took little time to greenlight a follow-up in what was supposed to be a trilogy. This time, Zucker seems to be pushing a little bit heavier on the horror aspect of the film as *Saw*, *King Kong*, *The Grudge*, *War of the Worlds* and *The Village* take center stage. After some worries that she would not return to the series, star Anne Fanshires reprises her role as Cindy Campbell, who joins on-screen friend Brenda (Regina Hall, also returning for the fourth time) in this new story which focuses on alien invasions and haunted houses. Zucker favorite Leslie Nielsen returns to the role of US President, and a new love interest is introduced. Tom Ryan (Craig Bierko) who pokes fun not only at the on-screen roles of a Mr. Cruise, but his over-the-top real-life antics seen in the media over the past year. Shaquille O'Neal, Dr. Phil, Carmen Electra, Chris Elliott and many others are also attached to this feature which hits theaters April 14th. Below is a look at the different popular theatrical posters for the film, which includes a revamp of the classic *Scary Movie* promo image, and three more that poke fun at the popular *Saw*, *The Grudge* and *War of the Worlds* posters released in the past. Also check out the bottom of this page for a look at other classic spoof features fans should check out!



Spoof Central:



Some may consider the *Scary Movie* series the funniest horror spoofs made to date, but one can't forget the films that helped pave the way. Before the Anna Fanshires-starring farciche, Friday the 13th, the Universal Monsters and Exorcist were egged on thanks to Abbott and Costello meet Frankenstein, Student Bodies, Saturday the 14th, Young Frankenstein, Dracula, Dead and Loving it and Repossessed.

Cable television station TNT is gearing up for an all-new horror anthology series entitled *Nightmares and Dreamscapes*. From the book of the same name by Stephen King, this four-week event will feature eight new stories from the master horror writer which is set to begin airing this July. The line-up for this eight-episode one-hour series is as follows: *Unholy's Last Case* directed by Rob Bowman, *Reign of Fire*, *Elektra* and starring William H. Macy, *The End of the Wives Mass* directed by Mike Salomon, *Salmon's Lull* remake, *Crouch End* directed by Mark Haber, *Alien Cargo*, *The F for Quarter* directed by Rob Bowman, *Autopsy Room Four* directed by Mike Salomon, *You Know They Got a Hell of a Band* directed by Mike Robe and starring Steven Weber and Kim Deane, *Batleground* directed by Brian Henson, *Parascope* and starring William Hurt and *The Road* has Heads North directed by Sergio Mimica-Gezzan. *Invasion* taken and starring Tom Berenger. Each of the stories are taken from King's 1993 Nightmares anthology except for *The Road* vs. *Heads North* and *Autopsy Room Four* which come from King's *Everything's Eventual* and *Batleground* from 1978's *Nightshift*.



It was announced recently that Roger Avery and Neil Gaiman will be writing *Black Hole* for Alexandre Aja to direct for Paramount Pictures. Based on the 2-issue comic book series written and illustrated by Charles Burns, now available as a graphic novel, see above. *Black Hole* has garnered quite a following and critical acclaim during its 1-year production.

A remake of the 1978 Joe Dante, Ghemini-Gem Piranha has been announced. Director Chuck Russell, who fans will remember as the director of another class of movie remake - *The Blob*, is tapped to shoot the project which will be released in the US by Dimension Films. Roger Cornier previously produced a remake for Piranha in 1995. The subject...



Bits and Pieces

With *Slither*, James Gunn's directorial debut, we're looking at a filmmaker who's been making his mark in the horror genre for years. Gunn's work has been a mix of indie and studio projects, but his most recent work, *Slither*, is a true indie effort. The movie is a horror film, but it's also a comedy. It's a film that's been described as a "horror comedy" or a "comedy horror." It's a film that's been described as a "horror comedy" or a "comedy horror." It's a film that's been described as a "horror comedy" or a "comedy horror."



SLITHER... Do NOT Scream!

A small town is taken over by an alien plague, which involves dangerous slugs turning residents into mutant monsters and zombies. Starring Nathan Fillion (*Serenity*), Michael Rooker (*Henry Portrait of a Serial Killer*) and Elizabeth Banks (*Spider-Man*) *Slither* is director James Gunn's first big movie release (fans may recognize Gunn as the writer for 2004's *Dawn of the Dead* and the *Scooby-Doo* film series), and coming from Troma's "School of Horror" it packs a punch. Released at the end of March, fans may notice many similarities to past classics (*Invasion of the Body Snatchers*, *Night of the Creeps*) definitely showing Gunn's appreciation toward the genre.



James Gunn on the set of *Slither*



Insert clever caption here... shouldn't be hard

WICKER MAN Burning up the Screen Once More

Originally released in 1973, *The Wicker Man* tells the story of a devout Christian police sergeant played by Edward Woodward and his investigation into the disappearance of a girl. What he finds is a community of Pagan nature worshippers led by Christopher Lee and a whole lot of trouble. *The Wicker Man* is a highly regarded cult classic. Christopher Lee considers it his best film ever, and he is rumored to have done it for free. With its mix of folklore and songs from Pagan religions collected around Europe it's a very different kind of thriller. With the volatile climates of religious beliefs as they are now, it will be interesting to see how the remake, tentatively scheduled for release sometime this fall, will be received.

Starring Nicholas Cage, the remake has moved the story from the original Scotland setting to Maine (actually Canada standing in for Maine). Cage is a Sheriff assigned on the case of a missing girl. He carries rosary beads with him and self-help tapes to keep in line with the character's need to contrast to the islanders' beliefs. Another change to the original is the fact that there is no Lord Summerisle (Lee's character in the original). Instead we have a Lady Summerisle, played by Ellen Burstyn. The island's Neo-Pagan group is now to be very matriarchal and woman-centric. Leelee Sobieski is also one of the islanders and possibly a love interest for Cage's now non-celibate lawman. The new screenplay was written by the director Neil LaBute. At one time it was rumored Robin Hardy, who was the director of the original film, helped co-write the new film but that has since been disputed by Hardy himself. LaBute is probably best known for directing the comedy *Nurse Betty* starring Renee Zellweger and Morgan Freeman. With Cage's crazy intensity combined with a story like *The Wicker Man*, we should be in for a disturbing treat this fall.

By Jessica Dwyer



The Descent

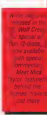
Longstrete will distribute Neil Marshall's second horror feature film - *The Descent* - to US theaters this August. Already making a name for himself with *Dog Soldiers* (a film about a group of soldiers stuck in the woods who battle a group of man-eating werewolves), Neil's follow-up features a similar, yet different route. This time, a group of female adventure-seekers are in the midst of a caving trip in a remote part of the Appalachians. It is deep within this cave system that our would-be-adventurers find themselves in a cave-in, forcing them to find a new way home. It is during this journey that the group discover a race of monstrous humanoid creatures. Perfectly adapted to the dark and at home in these dangerous surroundings, the women are forced to release their primal instincts to survive against these creatures, and themselves. Those paying attention may make comparisons to the story of last year's movie *The Cave*, but don't let this sway your decision to see *The Descent*, it succeeds where others fail. *The Descent* is a great example of why foreign horror films have recently received extra attention over Hollywood's efforts. The movie serves well as it's environment and characterization (mixed with great casting) making you feel claustrophobia and suspense towards the threat the group faces. *GoreHounds* will appreciate the red stuff, as Marshall knows how to introduce the proper splatter moments leading to a complete definition of great horror. While *Dog Soldiers* if remains lost in the world of horror, Neil Marshall has marched on giving us *GoreHounds* a true gem in the max of an already great horror calendar.



HorrorHounds with claustrophobia be warned!

KONG heads home...

Universal may not have received the financial return on *King Kong* that they expected (or deserved) but that doesn't mean the giant ape movie wasn't as good as they claimed - nor does it mean that the cash-flow has stopped. The late-March release of *King Kong* to DVD includes both single and double-disc editions. Each disc includes widescreen transfers of the film. The note-worthy 2-disc set includes the following features: Introduction by Peter Jackson, the post-production diaries (owners of the pre-the-





On April 18th Sony Pictures Home Entertainment will release an unrated special edition of *Hostel*. Presented in 2.35:1 anamorphic widescreen, the film will clock in at 94 minutes (what is being called a slicker and more twisted out of the film). Special features packed on this disc include a commentary with director Eli Roth, as well as a secondary commentary with Mr. Roth and special guests Quentin Tarantino, Boaz Yakin and Scott Spiegel. That isn't all though - a third commentary featuring producer Chris Bnggs and documentarian Gabriel Roth AND a fourth commentary track with online film pundit Harry Knowles will all be packed in this fully commented-upon film... Outside of all this fun, fans of the film can expect a new "Hostel Dissected" making-of featurette, "Kill the Car!" multi-angle interactive feature, a behind-the-scenes featurette and a couple extra toys mixed throughout. With so many horror films released thus far in the new year, fans will not want to forget *Hostel*, as it quickly established 2006 as a strong year for horror. In case you haven't been keeping up with horrorhound.com's regular film reviews, here is what reviewer Nathan Hanneman had to say about the film. "While the movie may not win any awards, Eli Roth has staked quite a claim in the horror genre, making this film goer pay it is not another four years before a follow-up to *Hostel* is released." check out www.horrorhound.com for the full review, plus other exclusive content!



Sony Pictures Home Entertainment has released the first three volumes in a highly-anticipated DVD release - *The Real Ghostbusters*. Big news indeed for fans who grew up watching the popular animated series. The three discs were released at the end of February and include a number of random episodes from the show's run. Volume 1: Catch Me If You Can contains 'Night Game', 'Lost and Foundry', 'Bird of Kidnaby' and 'Millenrat'. Volume 2: Bowers of Evil features 'Revenge of Murray and the Mantis', 'Ghostbust of the Year', 'Drool, the Dog Faced Goblin' and 'Mr. Sandman, Dream Me a Dream' while Volume 3: Slimelights includes 'Adventures in Slims and Space', 'They Call Me Mister Slimmer', 'Victor the Happy Ghost' and 'Slimmer, Come Home'. Each disc runs 88 minutes and carries a suggested retail price of only \$9.95. No word has been given on whether Sony plans on releasing seasonal sets, but one would assume if the single-discs are a hit, we will see such sets in the future - so fans who were unaware of these discs' availability should head out to your local retailer and pick up a set!



With *Quide Pong* making his American film debut later this year with *The Messenger* - topped with the announcement of his involvement in the long-overdue film adaptation of *Top Cow's* *The Darkness* - and his hit foreign film *The Eye* being remade (starring Oscar Award winning actress Renée Zellweger) it is only a matter of time before *Quide* is considered one of Hollywood's heavyweights. Matching this news with the recent release of his dark feature *Ab-Normal Beauty*, the latest *Alan* drama masterpiece, *Quide* was kind enough to sit down with *HorrorHound* and answer a few questions regarding his current status in the industry:

HorrorHound: How important is it that your films be embraced by American audiences?

Quide Pong: I am very glad that my film has become available to American audiences. I hope they like my film and want to see more films I make.

HH: With the surge of foreign film popularity to genre fans, Hollywood studios seem to think a movie has to be remade to be "more accessible" to the larger audiences in the states, but I

The first two episodes from the hit Showtime horror anthology series 'Masters of Horror' have been released on DVD and include John Carpenter's 'Cigarette Burns' and Stuart Gordon's 'Dreams of the Witch House'. Produced by Anchor Bay, each episode hosts a number of interesting special features. Gordon's H.P. Lovecraft tale, for example, will include an exclusive interview with Gordon, a behind-the-scenes making-of featurette, audio commentaries with Stuart Gordon, actor Ezra Godden and DVD producer Perry Martin, trailers, storyboards, bio and a number of DVD-ROM features. Expect similar extras packed on Carpenter's film, both of which hit stores on March 28th. On May 9th look for Don Coscarelli's 'Incident On & Off A Mountain Road' and Mick Garris' 'Chocolat'. It was also revealed over the last couple months that Showtime would not be airing Takashi Miike's episode 'Imprint', claiming it was too intense for even cable television. Anchor Bay plans on premiering that episode at a yet-to-be-announced time. *HorrorHounds* who missed out on our special episode guide for the series should check out issue #1 of this magazine, which is currently available on www.horrorhound.com



never make a film just for my own sake. I want my films to be "accessible", "accessible". Do you feel your movies need to be remade, or more importantly, do you mind?

QP: Far more remaking a film is not to make it more "accessible" but to really give me a chance to make it better. And if American companies invest and it is for western audiences, it actually makes sense to me to make it more their way.

HH: *Ab-Normal Beauty* was a beautifully shot, edited, scored, acted film... But at the same time, it was one of the most disturbing films I have seen in a long time. Where did the idea for the story come from?

QP: We got the idea from a photograph called 'The Portrait of the Dead'. Those pictures really have the quality to attract people's attention, there is a beauty in those pictures, it's so spooky but you have to see it.

HH: Mike, I think it is a great idea to make a movie that is not a gore film. A gore film expects a less chance at an audience. When filming a movie, such as *Ab-Normal Beauty*, do you have to abide by any restrictions? If not, personally, are there any lines you will not cross?

QP: I make films I like and if gore is a factor in that film I can't take it off for ratings, but honestly my films are not that gory.

HH: I will certainly be pushing fans to pick-up a copy of *Ab-Normal Beauty*. It was a great piece of filmmaking, and I anticipate my next opportunity to see it. What would you say you would most like viewers to take away from watching this film?

QP: People believe there is nothing shattering in the terms death and beauty. But death in another angle could be something beautiful in its own way.

LESTAT

Fans of the Anne Rice penned Vampire Chronicles will be delighted to know that the Vampire Lestat is officially a Broadway star! The pre-Broadway run of the new musical (featuring music from Elton John and Bernie Taupin) broke box office records and the New York premiere is set for April 25th at the Palace Theatre. The stage show tells the story of Lestat as wrote about in Rice's 'Interview with the Vampire' and 'The Vampire Lestat'.



Hugh Pataro and Company: "Welcome to the New World"



Alison Fischer (Claudia) with Hugh Pataro



Hugh Pataro as The Vampire Lestat

It wouldn't be *HorrorHound* if we didn't take a quick look at the various collectibles available for the new *Lestat* Broadway show. At press time, mostly promotional material used in the San Francisco pre-Broadway run were available, including the standard playbill, window card and souvenir book. Other collectibles are sure to leak into the theatre's souvenir shops (such as the leather-bound notebookkin shown below) and an official soundtrack, one would assume, will follow.



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At the Theatre: *Lestat*, Claudia, Louis, Manus and Armand are all accounted for in the *Lestat* Broadway show.



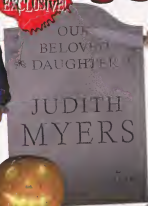
TOY NEWS

NECA has given HorrorHound an exclusive first look at the upcoming Michael Myers: Evolution of Evil 2-pack. Featuring Michael as a child (an action figure first!), the figure includes a removable mask, light-up pumpkin, Judith Myers tombstone and the previously-released Myers figure. The set will be a Spencers Mall exclusive, and also available through Diamond Comics. In stores this Fall!

Outside of the new Cull Classics line (see page 24 for more info) NECA has released the 12" scaled Frank the Bunny (Donnie Darko) as well as The Devil's Rejects 3-pack featuring the main characters as they appear at the end of the film. This set includes a brand-new Baby sculpt as well as new paint-ops and sculpting changes on Spaulding and Otis. NECA will also be releasing a number of new soft-toys from big movies, including a bear plush Pinhead (Hellraiser). Other bear plush to look out for includes such films as Clerks and Kal Bill A Captain Spaulding (House of 1000 Corpses) doll is ready for release, which talks when his belly is pressed!



HORRORHOUND
EXCLUSIVE



Full Moon has returned to the collectible field with these three new pieces. A 1:1 scale Marvin figure, based on the character from Decadent Evil, as well as the first two in a series of limited edition resin statues based on the Puppet Master films can be found on fullmoondirect.com. A LE1000 Bronze Blade statue was also produced and was originally available exclusively on the 2005 Charles Band Roadshow. Price for the LE Bronze is \$25 (with the regular versions priced at \$29.95).

Finally: A Subspecies 4-film box set can be purchased exclusively on www.fullmoondirect.com today!

HorrorHound

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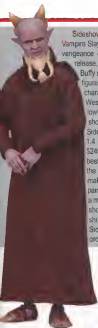
SIDESHOW COLLECTIBLES..



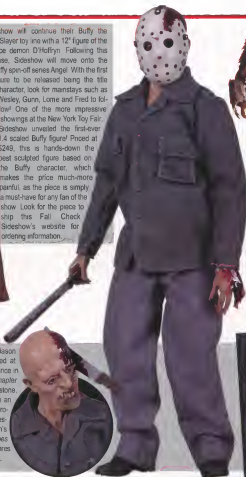
Imported from Medicom Toys Japan, a limited number of 1:1 scale Saw puppets are available on Sideshow's official website. Priced at \$225 a piece, this will be the most affordable option for fans of the franchise in the US. Standing at 30" tall, look for the piece to ship the 3rd quarter of 2006.

Two new 15" scaled Chucky dolls will be produced from the Child's Play and Bride of Chucky feature films, priced at \$50 each.

Sideshow also announced at Toy Fair, their latest big movie acquisition Terminator 2: Showing off the first in a series of new 12" figure releases, look for Arnold Schwarzenegger and Robert Patrick as their Terminator counterparts the fall. A series of bobble-heads (featuring Sarah and John Connor, as well as the Terminators) are also available. Sideshow will release a 25" long maquette based on the shark used in Jaws. Priced at \$280, a exclusive version is available online that includes reprints of the original design drawings for the mechanical shark. A 1:1 scale bust of the Alien Womero, based directly on the designs by Stan Winston. Priced at \$999, all these items will be available this Fall.

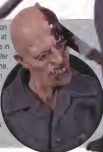


Sideshow will continue their Buffy the Vampire Slayer toy line with a 12" figure of the vengeance demon D'Hoffryn. Following this release, Sideshow will move onto the Buffy spin-off series *Angel*. With the first figure to be released being the title character, look for mainstays such as Wesley, Gunn, Lorne and Fred to follow! One of the more impressive showings at the New York Toy Fair, Sideshow unveiled the first-ever 1:4 scaled Buffy figure! Priced at \$249, this is hands-down the best sculpted figure based on the Buffy character, which makes the price much more palatable, as the piece is simply a must-have for any fan of the show. Look for the piece to ship this Fall. Check Sideshow's website for ordering information.



The Celtic and Scar Predators, as seen in 2004's *Alien vs. Predator* feature film, are now being distributed through Sideshow. Originally released in foreign markets by Hot Toys, each figure stands 14", includes removable armor, character-specific weapons, bone trophies, and removable face-plates that reveal the face of the Predators. Retail price for each figure is set at \$130. Fans of *Aliens* will also want to check out Sideshow's site at Hot Toys' Space Marine figures are now available as well!

The latest 12" scaled Jason Voorhees figure, announced at Toy Fair is from his appearance in *Friday the 13th: The Final Chapter*. Jason comes with a tombstone, machete and hacksaw, with an exclusive version being produced with an axe-gag accessory (right) to recreate Jason's demise. Also, the Jason Goes to Hell figure is now in stores with Jason X due very soon.



The 1933 King Kong stop-motion armature (replicated directly from the original film-used prop from Bob Burns' Collection) has been produced in a limited number and are available online for the low-low price of \$499. Fans of *Tremors* will be excited to see the high-end 18" tall Graboid maquette, complete with wall-hanging capability (to display the piece like a hunters trophy). The price on the fiberglass and polystone item is set at \$309. If the price is intimidating, Sideshow offers a "Flex-Pay" option which allows the buyer to pay for the pieces in 3-easy installments! Just check out the official site at www.sideshowcollectibles.com for ordering information!



Mayestic Studios, who in the past have brought fans 12" action figures from *The Fly*, *Jaspers Creepers* and (more recently) *The Munsters* have just released two new series of products to make any fan of classic horror happy. Vincent Price, in one of his most memorable roles, is now immortalized as the Abominable Dr. Phibes complete with alternate heads and arms, as well as interchangeable black and white costumes. If that wasn't enough, Mayestic has released 12" versions of Quentin Collins and Barnabas Collins from the classic gothic horror daytime drama *Dark Shadows*. Quentin comes with alternate werewolf head/arm attachments (seen at right) while Barnabas the vampire comes with three alternating heads (including his vampire and aged looks). Another version of Barnabas is available in alternate attire (also shown at right).



Peliasides Toys announced at the beginning of the year that they are officially closing their doors for good. Throughout the years Peliasides has given HorrorHounds a number of memorable toy runs including their classic *Resident Evil* figure line, high-end *Alien* and *Predator* statues and busts and *Buffy the Vampire Slayer* products. One of their final figure releases came in this second installment of *Army of Darkness* mini-figures. Over fifteen new pieces are available in this set which features single-figure boxed packaging (shown at right) which means fans have to buy the product to see which figure they acquired. Shown here are two great examples of what you have a chance to get (with a S-Mart Ash Duke Henry, Evil Ash and Pit Daseille also great finds). Less desirable include the number of mass Deadites and Knights mixed throughout.



C.F.'s Mixy and Joe comic book characters (as seen in the 'Mixy', 'Our World' and 'Ending Time' horror comic book series) are about to enter the world of plastic. This new action figure two-pack featuring the cannibalistic 10 year old and the undead rabbit will be available in the UK and through select U.S. markets thanks to Diamond Comics. The figures (seen at right in packaging and in-progress clay sculpt) by Wheaty Wheat Studios will also be made available at the official undead site manydeadthings.com. Fans of the rotting flesh can also check out the site to pick up the Mixy comic books.

McFarlane Toys will begin a new series of ABS and PVC plastic 3D movie poster replicas featuring such classic films as *Jaws* (due in stores this August), *Friday* (the 13th (September), *A Nightmare on Elm St.* (October) and *Alien* (November). Each film in the Friday/Nightmare/Alie series is under license for possible poster production and other scenes are set for posters themselves (such as the Predator films, Rocky Horror Picture Show and Scream). Currently available is (perhaps) the final figures in the long-running Movie Mania toy line: the Shark Shaker a *Dracula* figure set, in both wolf and bat form. A full appeared online (shown over) to see if fans would be willing to pay \$50 for a 1:6 scale ED-209 companion figure for the Robocop license.





Diamond Select Toys announced the Buffy/Angel deluxe action figure assortment 2 which will include various super articulated versions of the hero vampires from such episodes as 'Destiny', 'School Hard', 'Doomed' and 'Sense & Sensitivity'. Multi-packs featuring Glory and Dawn (from the finale of Season 5), Giles with Spike and Wesley (Watchers Box Set), and Angel with Buffy (the last two in their prom outfits) are all scheduled to hit stores this Summer.



Following the deluxe Spike/Angel figure assortment, Diamond Select will return to the standard-figure releases starring fan favorites Xander and Cordelia. Xander, being the main focus in this series, will see versions of the character from Season 7 and his popular vampire appearance (exclusive to Time and Space Toys) from the show, as well as his look from the episode 'Chosen' and his hilarious Ice Cream Man get up (available exclusively at billboards.com). Cordy will be available in her look from 'Your Welcome' (Action Figure Xpress) and Pylean Princess Cordelia (Diamond) with other figures planned.

Buffy Fact: The box sets with Glory and Giles (above) is the first time DST has offered these characters.

The second assortment in the fan-favorite Now Playing toy line (from SOTA Toys) finally hit stores at the end of '05 and featured the first (in hopefully a long line) figure from *The Killer Klowns from Outer Space*, Imhotep from *The Mummy* (not shown) and the Creeper from *Jepers Creepers 2*. A Tower exclusive repaint for the Clown is also available, and features a variant blue costume. Outside of the regular-scaled Now Playing line, SOTA

also released their first 18" scaled action figure - Darkness from *Legend*. While the figure is 18" scaled, he stands much taller (over 20") and features electronic talking action, straight from the film. Below is a look at the third Now Playing assortment (as well as the deluxe MacReady figure), due in stores (tentatively) this Fall.

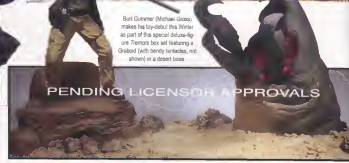


Now Playing series three is set to include Meg Muckelbones (Legend), the floating fall-man from *Dave*, Baron Harkness and one of the werewolves from the cult film *Dog Soldiers*. Below is a look at the series' box set, R.J. MacReady from John Carpenter's *The Thing*.

SOTA's line of resin collectibles (in stores soon) includes a bust of 'Lord of Darkness' (Legend), Darkness (with interchangeable heads; see below), Kessler-Wolf from *An American Werewolf in London* and a resin replica of the Spider creature from John Carpenter's *The Thing*. Look for more announcements for similarly-themed collectibles from SOTA in upcoming issues.



Burt Gummer (Michael Gross) makes his toy-debut this Winter as part of this special deluxe-figure *Terrors* box set featuring a Graboid (with bendy tentacles, not shown) in a desert base.



PENDING LICENSOR APPROVALS

special spotlight:

THIS ISLAND EARTH



Sideshow Collectibles should be very proud of their recently released 'Mutant' figure. Over 30 points of articulation are hidden perfectly within the 'Island Earth' body. This is the best classic monster release from the company since their Creature from the Black Lagoon "T." The Universal mastermind department had a real winner on their hands with this unique sci-fi monster. The giant exposed crawler alien inspired the designs of many mutants including the controversial "Toys That..." cards series Mura (Black).

This Island Earth, for its time, was a huge hit with amazing special effects from the masters of Universal Studios. The transformation scene in which the hero and heroine are biologically coupled for the top to the point Metaluna starts up even to today's standards. The film also introduced 50s sci-fi fans to the wonder known as Technicolor yet it is fairly hard to find the genre of film. Screened throughout the film were incredible matte paintings of Mesurina landscapes. Often rare items to be the most ambitious film of its era. Currently in movie's state of out of print status on DVD. It was released in this format in 1998 to MGM Home Video. An original copy of this out of print DVD sells for upwards of \$1000 and was featured in Mystery Science Theater 3000: The Movie in 1995 where it was featured in Mike Nelson and his robot companions for being a "bad movie." The 1980 release of the MGM 30 movie was made available in 1998 and is also currently on DVD, fetching upwards of \$150.

Merchandising for this film over the past five years has been sporadic at best. As far as a set of dimensional striking gaudy releases in 1980 the alien blood alongside the Universal Monsters components. Den Post Studios released a huge oversized mask of the alien's "Island Earth" Many garage kits have been produced by fans and collectors alike in order to be the lack of memorabilia available. Sideshow Collectibles has come more to bring the Metaluna Mutant to your collection than in reality. In 2001 they released the first ever action figure to be followed by a pack and white Silver Screen edition and translucent blue version and Sideshow's Little Big Heads offered up a tiny version of the Mutant while another Japanese company, called "Japanimation" released a boxed figure in color and silver versions. For all the Universal Monsters celebration with collectors over the years this is the true Metaluna Mutant has been missing ever released. Thanks Sideshow for keeping the legacy of Universal sci-fi horror alive and in our collection.

Metaluna



Movie Fact: The Metaluna Mutant was originally naked and eventually fitted with pants for film censors.

HorrorHound

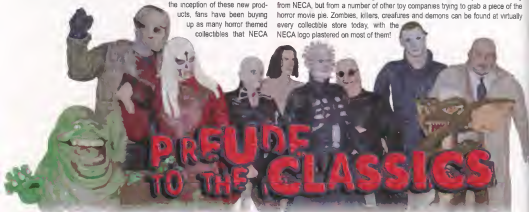
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MAKING THE CULT

THE HISTORY OF NECA'S CULT CLASSICS

Many of the readers picking up each issue of *HorrorHound* undoubtedly know who NECA is, being the number one producer of hit and cult on-mag collectibles for the past four years now. In what could be called "the throwing down of the gauntlet," NECA started their historical figure run with the release of the long-wanted (but somehow ignored) 18" Jason Voorhees and the *Hellraiser* action figure line. Since the inception of these new products, fans have been buying up as many horror-themed collectibles that NECA

could obtain the rights to, including (but not limited to) *Ghostbusters*, *Gremlins*, *Halloween*, *The Crow* and *Freddy vs. Jason*. In 2005 NECA decided to pool their resources into one new toy line - *Cult Classics*. McFarlane Toys had already established that an ensemble toy line featuring characters from different films could not only sell, but could set a trend in the toy aisles. Since McFarlane has all-but abandoned the fans of these horror figures, NECA not only has filled the void in the market, but have "slam-dunked" the winning point for every collector who ever needed an American Psycho, Phantasm and Dawn of the Dead figure, but never thought would see them. The market for such figures is filled to the brim with new products, not only from NECA, but from a number of other toy companies trying to grab a piece of the horror movie pie. Zombies, killers, creatures and demons can be found at virtually every collectible store today, with the NECA logo plastered on most of them!



SERIES

1

Made up mostly of older sculpt and licenses, NECA launched the first assortment of *Cult Classics* in early '05. Consisting of Jason Voorhees (scaled down from the original 18" figure release), Eric Draven (single carded, after originally appearing in a two-packed box set and in 18" form), Stripe (one of the unproduced *Gremlins* figures from the one-shot assortment) and Patrick Bateman from *American Psycho*. Bateman was the big announcement for this line, ensuring fans that unexpected things are sure to happen in the future with *Cult Classics*. Bateman also saw 18" figure treatment in conjunction with this assortment. Fans eagerly awaited the announcement of series 2!

HorrorHound recently sat down with Randy Falk, Director of Product Development at NECA (The National Entertainment Collectibles Association) to discuss the history behind this hit action figure line. We wanted to give Randy a chance to explain his decisions on the line-ups for each *Cult Classics* assortment, as well as revealing insider information on how some of these great licenses were obtained, and what we can expect from this line in the future:

Eric Draven: "One of the 2 "big" names in the first series. *The Crow* was previously part of the *Reflections* set but we wanted to make this figure available for those who did not buy the boxed set and wanted an accurate Crow figure in trenchcoat."

Jason Voorhees: "The second "big" name in Series 1 and the most popular version of Jason as voted by fans. We scaled down the 18" *New Blood* Jason and added a base to make this one happen. Definitely the most popular figure in Series 1."

Mohawk Gremlin: "I was glad to see this one get released. He was a hold-over from the cancelled *Gremlins* Series 2. Created from a scaled down version of the original movie model with articulation added in and a cool lab base. This made for a great figure. I love this character and I wanted to make sure we had some type of monster or creature in Series 1. Not just humans."

Patrick Bateman: "One of those "you never thought would happen" figures. I loved the movie and Bale's performance, so making this figure happen was a joy. All the little details are there, including the name of the porn video he was watching."



SERIES

2

Soon after Cult Classics series one was released, the follow-up assortment was revealed to include not only one unexpected new license, but one of the most requested - Phantom! The Tall Men finally saw toy release, after reportedly being dismissed from McFarlane's similar toy line for being too "plain looking". Joining Tall Man in series two is Frank the Bunny (from the newer cult film *Donnie Darko*), as well as Freddy Krueger (as seen in Wes Craven's *New Nightmare*) and Leatherface (for the first time as a figure, appearing in his climactic dinner suit). Frank the Bunny also received 12" figure treatment (see page 17).



New Nightmare Freddy: "My favorite Freddy figure ever made. The gem of Series 2!"

Frank the Bunny: "One of the most requested figures from the fans. Fairly simple in design and pose but the mask was a tricky sculpt but I think we nailed it. I know that Jimmy Duval, the actor who played Frank, loves it so that is an added bonus."

Tallman: "One of the last great icons that had not received my treatment. I was honored that we added Phantom to the roster and we did a lot of work and revisions on the prototype to make it perfect. Tragically our factory dropped the ball on this one and that was heartbreaking for us and Phantom fans. I hope that someday we have a chance to create another Tall Man in some form to make up for the lackluster production."

Leatherface: "We took a different approach here and made the Dinner Suit version in Drag/Porn Mask that no one had attempted before. I think he turned out well and matches that classic "run down the road" film still. Bubba at his best... until Series 5 that is!"



The third Cult Classics assortment featured the first in a series of new figures based on a number of films, including Bubba Ho-Tep, Dawn of the Dead and Die Hard (reportedly more figures, including an 18" version of McClane are possible pending sales of this initial figure). Sebastian Haff (Bubba Ho-Tep) and the Bald Zombie (DOTD) continue each respective license in GC4 (see next page).



Bubba Ho-Tep: "A bad ass Mummy Cowboy! What's not to love? When we got the rights to Phantom we also looked in Bubba (both created by Don Coscarelli) because we loved the film and wanted to make figures really bad. I think he will be the sleeper hit of Series 3."

John McClane: "The star of Series 3 and an action figure first that we are proud to have created. This figure captures that key moment on the roof where McClane realizes he is in way over his head and it is only going to get worse."

Endoskeleton: "Very requested by fans and retailers since an earlier version released by another manufacturer was somewhat limited in production. We wanted to improve on everything that was done before as far as movie accuracy goes and an amazing diorama base straight out of the film."

Flyboy: "Finally Dawn of the Dead figures! The approach was to capture that key moment of when he emerges from the elevator. The broken ankle and the cocked head as the eyes roll back. The base adds a lot to this figure with the corpse, money and credit card found on the mall floor base. Consumers must find this."



POTENTIAL CLASSICS

Since the late 80s fans have dreamed of a horror movie figure line. Here is a list compiled by the HorrorHound staff of the top ten candidates we feel are most likely to be made.



SERIES 4 AND BEYOND

At the 2006 New York International Toy Fair NECA revealed the line-up for the fourth assortment to the Cult Classics toy line. Following Fiybory, the iconic "bald zombie" from *Dawn of the Dead* will be joined by Sebastian (Elvis) Hall from *Bubba Ho-Tep*, Chucky (Child's Play) and Shaun (Shaun of the Dead). Shaun was a big announcement, considering how new the film is and how quickly it has become a cult classic. Fans anxious for Shaun's pal Ed won't have to wait long, as a special 2-pack featuring the character (with alternate zombie head) and a battle-damaged Shaun (prototype pictured on opposite page) will be released sometime later. Chucky fans can expect a 12" version of the *Child's Play* figure, as well as a special Seed of Chucky 3-pack featuring Tiffany and Glen. On top of this, NECA has revealed to *HorrorHound* the line-up for the fifth assortment of Cult Classics which is hinged on the once-thought impossible license: Anthony Hopkins' classic character Hannibal Lecter from *Silence of the Lambs*. A regular and 18" scale figure (in his strait-jacket and mask) as well as other possible versions of Hannibal are in the cards. New versions of Ash (*Army of Darkness*), the Jigsaw killer (and puppet) from the hit Lionsgate film series *Saw*, and a new version of Leatherface is also in the works! It doesn't end there! *Halfon* (see page 17), *Grindhouse*, *Dawn of the Dead*... check out next issue for even more NECA news as it pours in!

Chucky will feature multiple points of articulation, real rooted hair and a Boogie Guys toy box.



AN INTERVIEW WITH SIMON PEGG

He was the star of the beloved 2004 "rom-zom-com" *Shaun of the Dead*, and will soon be immortalized (in collectible form) aside such legends as Freddy Krueger and The Wolf Man. Simon Pegg helped usher in one of the greatest horror films of the last 20 years, and will soon be taking the world by storm by acquiring roles in hot new Hollywood feature films. Shaun is a new icon to all genre fans, and in celebration of his upcoming NECA action figure release, *HorrorHound* was able to chat with Simon Pegg during some downtime between filming to discuss the movie that has touched us all, as well as what is next for Simon Pegg.

HorrorHound: There are many aspects of the film that are enjoyable. What would you hope, above all else, that Shaun is remembered for 20 years down the line?

Simon Pegg: I would hope for being both funny and true (not true as in it actually happened but true to itself [although it did actually happen]).

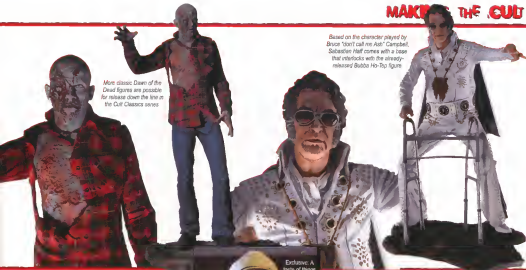
HH: Over the past ten years horror movie collectibles have become big business for the best movies in the genre. *Shaun of the Dead* has just begun it's run with such merchandise as comic books, t-shirts and action figures. What is your opinion on licensing the movie, and are you excited at the idea of becoming an action figure?

SP: I'd love that to be the case but I'm not sure it's definitely happening. I was a little disappointed with the merchandising for *Shaun of the Dead*. The T-Shirts were great

but action figures, video games, and lunch boxes didn't materialize. We don't make anything from merchandising, so our interest is entirely from a fanboy perspective. I'd love to see Shaun action figures on the shelves of my local collector's store. [editions note: conducted just days before the unveiling of the Shaun action figure at the New York Toy Fair event, we couldn't bare spoiling the surprise for Simon, who was, (until the last minute) completely unaware of NECA's plans for the license.] A video game would be great too. You could start the game armed with pots and pans, then progress onto records, then a cricket bat, then a gun. The game could be expanded to include all sorts of elaborate zombie killing methods. It could be called *Shaun of the Dead: Residential Evil*. Ah, a boy can dream.

HH: Speaking of comic books, Shaun premiered of sorts in the pages of 2000AD with the short story 'Something About Mary'. This, as well as the heavily used comic story and references in your popular TV show *Spaced*, has given the impression that you are quite the comic book fan. Have you ever worked in the field, or would you like to - and what do you think of having a comic book counterpart (as seen in the IDW Publishing's *Shaun of the Dead* comic book miniseries)?





More classic Shaun of the Dead figures are possible for release down the line in the Cult Classics series

Based on the character played by Bruce Campbell (call me Ash) Campbell, Shaun of the Dead comes with a line that interlocks with the already-released Bubba Ho-Tep figure

SP: I was a big comic book fan growing up, so that interest naturally found its way into my creative output. I was a long time subscriber to BFI sci-fi classic title, 2000AD, so it was a thrill to develop the Shaun of the Dead spin off strips 'There's Something About Mary' and 'My Best Friend's Wedding' but other than that, I've never worked professionally in the field. I have a few ideas I'd like to develop in comic format.

My Shaun counterpart in the IDW adaptation looks way cooler than me but I'm not complaining. Zach Howard's artwork is fantastic. His frames are an entirely different perspective on the film, rather than being a simple reproduction of Edgar's shot list.

HH: Shaun fans no doubt will know the future of the character. Rumors swirl that a sequel could be in the works, and even that an extended version of the movie with newly filmed scenes is planned. Are either of these possibilities on the horizon? Can you divulge any information we may not be privy to?

SP: At the moment, we feel a filmed Shaun sequel would be unwise. The story is a very circular and self-contained affair. To continue it would perhaps retroactively undermine the original. Also, I think it would be a little cheeky to lift George Romero's vision for another installment. First time's a charm, second time is stealing. And of course most of the characters are dead. Who knows though, Edgar and myself have often talked about a graphic novel follow up, so from Dusk 'til Dawn Shaun may emerge yet.

HH: Aside from the future of Shaun, fans want to know the future of Edgar Wright and yourself. (One big rumor that keeps popping up is a director/starring team-up on the Marvel comic book movie - Ant-Man.) Can you give us any information on such future works being developed by the both of you?

SP: We're developing our next screenplay, which is a copaction/thriller/comedy called Hot Fuzz due to start shooting next year. The trouble is, these days with the advent of the internet, it's hard to even

Exclusive: A taste of things to come



have a vague idea without it being leapt on as fast in the never ending battle for exclusives. Edgar has been chatting to Marvel about a few things but chiefs do not an exclusive make. We're always having ideas but I'm guessing only a small percentage of them will ever come to fruition.

HH: You were picked to co-star in Mission Impossible 3 with Tom Cruise, and have plenty of other projects in the works. Can you tell us about any number of these and which ones you are looking forward to the most?

SP: I've just done three films back to back. *MI3* which was a blast. JJ Abrams is a brilliant guy and a real hoot to work with. I have also just completed *The Good Night* written and directed by Jake Polrow, a movie about lucid dreaming with galaxy hitchhiker Martin Freeman and I'm currently working on a bloody comic caper movie from *Dead End* director, Jean Baptiste Andrea called *The Big Nothing*. It's all go.

HH: And our last question, which is asked to everyone we come in contact with: What is your favorite horror movie, and why?

SP: That's a tough one but I'll go with my instinct and say John Carpenter's *The Thing*. It was one of the first horror films I saw as a kid and I love it to this day. From Carpenter's masterful handling of suspense to Rob Bottin's goopy pre-CGI body horror, it's an unmitigated classic and a rare example of a worthy remake.

Turn to page 63 for more Shaun of the Dead goodness, as *Howardsound* pays tribute to a new horror classic.

ED REPKA

A connoisseur of the grotesque and proponent of supernatural realism, Ed Repka is known worldwide for his illustrations of Vic Rattlehead, Megadeth's skeletal mascot, which for over a decade has adorned CD covers, posters, t-shirts, and hordes of other metal merchandise.

Regarded as the undisputed king of "Thrash" metal art of the '80s, he specializes in menacing reminders of impending apocalypse, and grim visions of the irradiated aftermath. His vibrant abuse of color and shadow combined with darkly satirical characterizations form his distinctive style which has garnered commissions from clients such as Atlantic Records, Brockum, Capital Records, Earache, Relativity, Roadrunner, Screamin', Topps, and others for use on CD covers, video covers, posters, trading cards, t-shirts, toys, and comics.

In 2002 Ed became the Art Director at NECA where he designs, sculpts, paints and directs the successful action figure lines. "Headknocker" bobble-head figures and other collectibles. Now as the Cult Classic line is beaming with amazing new announcements (page 26) and a resurgence of album art being produced, Ed Repka has taken a moment out of his busy schedule to reflect on his art, and his career.

HorrorHound How old were you when you got serious about art?

Ed Repka I have been drawing ever since I could hold a pencil and have always had an impulse to create. It was not until I was in my early teens, when I became interested in comics, that I began to seriously consider a career in art. I was accepted to Parsons School Of Design where I studied with top professionals in illustration, graphic design and fine art.

HH What artists had the biggest influence on you growing up?

ER Frazetta, the Hildebrandt Brothers, comic artist like Steve Ditko, Wally Wood, Jack Kirby and John Romita, illustrators like Bons, Michael Whelan, Basil Gogos, H.R. Giger, James Bama, movie posters by Renold Brown and Robert McGinnis... really anyone who was painting the type of subjects I enjoyed. I didn't copy their styles but I would analyze what they were doing and see if I could apply some of it to what I wanted to do.



© 2004 E. Repka

HH And what about today?

ER Right now I'm rediscovering Ed Roth. I'm also into Robert Williams and Todd Schorr. I think there is a great deal of value in these "Low Brow" artists. Comics are really the most influential art form of the 21st century.

HH What was your first commissioned art work?

ER I had done a variety of designs, paintings and drawings as private commissions but nothing that was reproduced for mass consumption. My first professional sale was to 'Alfred Hitchcock's Mystery Magazine'. It was a digest sized pulp with illustrated short stories. I painted a black and white 1-page illustration. I later received more assignments for that and their sister magazine, 'Isaac Asimov's Science Fiction Magazine'. These jobs didn't pay much but it was a start and I was in print.

HH You have painted around sixty album covers over the years. How did you get into this medium of art?

ER When I graduated from Parsons, I put together a portfolio and tried to break into the science fiction paperback market. During this time, I took the suggestion of a friend from Parsons and contacted Relativity records to show my portfolio. I had never thought of painting record jackets but my friend thought my work was right for them. A few weeks later I was working on the Venom: Here Lies Venom boxed set cover art. One day I walked into the Relativity offices to see stacks and stacks of the boxed sets. It was really something to see multiples of my artwork filling a few rooms. More jobs came (poster designs and graphic covers) and a month later I painted the Megadeth: Peace Sells cover (my second cover). The album was ultimately released thru Capital Records and the exposure I received with the Peace Sells album introduced my style to the world and hinted at what I could do. Subsequently, I did a lot more work for Relativity: record label designs, posters, logos, layout and paste-up of record jackets, and illustrations. After a while they offered me the position of art director, which I had to turn down as I was already employed as a computer graphic artist and really wanted to do illustration work. I continued to freelance for Relativity and accepted cover assignments from other indie and major labels.





Art prints used on t-shirt designs (among other things) for Megadeth. Just a sampling of the 20-plus pieces of work Ed produced for the band (album covers can be spotted at the bottom of these pages).

HH: Are you currently working on new album covers?

ER: At least once a month I receive a request to design a CD cover. I don't have a lot of free time these days so I must be choosy and only pick the assignments I'm interested in. I just finished a really fun cover for Blood Freak. I got to use my pen & ink style for that. I have another project for Necro coming up soon. I can look back and see my artistic growth and can honestly say my work today is better than ever.

HH: You did a lot of art for the band Megadeth. Was Vic your design based off the first album cover or from Dave Mustaine's input? How did you come to work with them and how much freedom were you given?

ER: Megadeth was signed to Relativity and saw the art I did for the Venom box. Dave Mustaine requested of the label that I design the Peace Sells cover. Initially Dave wanted an illustration of a metal dove "crapping" bombs. Later, Andy

Summers, their booking agent, came up with the idea of real estate agent Vic selling a bombed-out United Nations building. Megadeth had a crude sketch of the Vic character drawn by a fan Dave had corresponded with. Actually it was more of a symbol that illustrated the song "Skull Beneath the Skin" than a character. I took that and made it my own using only the basic ideas. Dave loved the illustration I came up with and wanted me to paint his next cover.

It was in the Peace Sells illustration that, for the first time, Vic became a real character with a personality. After that I painted a series of posters and t-shirts for Megadeth's merchandiser Brockum. I had total freedom on those, being given only a direction in which to move. It was through these images that I kept developing the character of Vic. I recall several occasions where I worked directly with Dave Mustaine and developed visual solutions during phone conversations.

I have found that a collaborative attitude and a good rapport with the band and record label are vital in creating a cover. I would always try to speak with at least one member of the band about their concepts for the album and what would make a good cover. Sometimes they have an idea that I think would work visually, sometimes not. In these cases I would try to steer them to something more visually interesting or add twist their ideas in a better direction. On several occasions the band had no ideas for the cover, only a title, and I had to come up with a visual. Witchchild America: Climbing the Walls is one example.

I have a fine arts approach to illustration. Within the narrative context I create, I use symbolism and allegory to create levels of meaning beyond the obvious. Color, perspective, distortion and dark humor are used to express the emotional content of the work. Not all of this occurs on a cognitive level. I've learned to listen to my intuition and recognize when all the elements work. Album cover illustration is perhaps the last area of art (except fine art) where an artist is allowed such creative freedom.

HH: You have worked on all forms of merchandise produced for the Misfits. Ranging from poster art, t-shirt designs, and you even sculpted a candle votive at NECA. What was working closely with the legendary horror punk band like in terms of their personal input into these projects?

ER: The Misfits are great to work with since Jerry is the most enthusiastic and generous person I have ever met. I met the band at a '95 Chiller Theatre show I was exhibiting at and Jerry asked me to paint two illustrations for him. The first was



A couple cassette tape single covers including Hangar 18, and the Arto Cooper cover song 'No More Mr. Nice Guy' that appeared on the Shocker (Wes Craven directed) soundtrack.





'Ghost Riders' for a proposed CD single. He wanted the fiend driving a hearse. The second was the 'Resurrection' piece which would become their comeback tour poster. He gave me a massive 40x30 "sketch" on cardboard showing all the things he wanted. I took that and focused in on what was essential and after a few sketches, came up with what is one of my favorite illustrations. For that one, Jerry and Doyle graciously posed for me with their guitars so I could have proper reference. They even came over to the house to see the finished art. So you can see they were very "hands on" but, still allowed me my creative freedom. Later I did "Earth A.D." and "Autopsy" t-shirt art, a series of classic monster t-shirts as fiend club exclusives, a series of Helen Blazes comics featured in the Bleeders Digest and the massive Mars Attacks Demo cover art. This art was created around the time I was obsessed with Mars Attacks. Apparently my enthusiasm rubbed off on Jerry because one day he told me he had written a song with that title in hopes of getting Tim Burton to use it in the upcoming movie. Later, he commissioned me to create a Mars Attacks painting for his proposed self-published CD of new material. I met with him at the recording studio to discuss some ideas. I proposed an over-the-top wrap-around cover with the fiend as a marionette containing everything associated with 50s invasion movies. The art could be divided into four promo cards with a band member biography on the reverse of each. To collect all four, a fan would need to buy four copies of the CD. Eventually he scrapped the self-publishing idea and used the new songs as a demo tape to score a record deal with Geffen Records. A portion of the art was used as a t-shirt.

ER: I love monster figure models. As a kid I built all the Aurora styrene plastic monster models and prehistoric scenes. I think this had a big influence on my artwork. The Aurora models had dynamically posed figures and lions adorned thorax bases that perfectly complemented the figures. The box cover art had amazingly lurid illustrations by James Bama. If you study my work you can see these elements, the complex lighting techniques and vivid colors as well as the in-out-face figures. Much later, I was introduced to the world of garage kits and discovered I wasn't the only one nostalgic for the '60s monster craze. This whole new world was opened up for me and naturally, I became very interested with the possibilities. I started designing kit ideas and sculpting with Sculpty. I eventually designed and sculpted a series of 'Monstrous Magnets' and sold them via mail order. I discovered I really enjoyed not only product design, but, the whole process of conceiving an idea and bringing it to market.



I was really designing for myself and my own tastes and including the same design sense, (obsessive detail, extreme characterizations, ghoulish subject matter) as in my album cover work. This led to my job at NECA. Now I'm trying to collect, in kit form, my favorite '50s and '60s sci-fi creatures like Robot Monster, Fiend Without A Face, etc.

HH: Tell us about the Mars Attacks and Aurora monster kits you painted?

ER: After I went to my first Chiller show I discovered that the old Aurora monster models had become valuable collector items. As the album cover work was drying up, I needed a creative outlet between jobs so I started repainting my old Aurora monster models. I have all the original 1969 glow-in-the-dark series and most of these had broken over time and were put into storage. I really became obsessed with the whole project. I began to strip off the old paint, disassemble them then painstakingly restore the broken parts, finally reassembling them with very detailed air-brushed paint jobs. It took me several years to complete all thirteen. I still need to finish the customizing kits and then it's on to the monsters-in-cars series.

At some point between all this I became interested in the Mars Attacks cards. I wasn't the only one because Topps had just released the set. 'Scream'n' was producing model kits and Tim Burton was in production on the movie. I was asked by 'Scream'n' to paint two of the exclusive cards included with the kits. As part of my payment I received a set of the kits. These

models had become valuable collector items.

As the album cover work was drying up, I needed a creative outlet between jobs so I started repainting my old Aurora monster models. I have all the original 1969 glow-in-the-dark series and most of these had broken over time and were put into storage. I really became obsessed with the whole project. I began to strip off the old paint, disassemble them then painstakingly restore the broken parts, finally reassembling them with very detailed air-brushed paint jobs. It took me several years to complete all thirteen. I still need to finish the customizing kits and then it's on to the monsters-in-cars series.

At some point between all this I became interested in the Mars Attacks cards. I wasn't the only one because Topps had just released the set. 'Scream'n' was producing model kits and Tim Burton was in production on the movie. I was asked by 'Scream'n' to paint two of the exclusive cards included with the kits. As part of my payment I received a set of the kits. These

HH: What are some of your personal inspirations?

ER: I find large sums of cash very inspirational. No really, as a kid I watched too much television and had a steady diet of Batman, Star Trek, cartoons and monster movies. I have also read a large sampling of sci-fi/fantasy by most of the greats like Bradbury, Clarke, Herbert, Niven etc. These things fueled my imagination and influenced me toward artistic endeavors. Probably the biggest inspiration was Ray Harryhausen. A real visual effects pioneer, he conceived many of the story ideas, designed the creatures, and personally animated the stop motion figures. I loved his movies and was inspired to sculpt my own stop motion puppets and create my own movies thru comics.

HH: You are also an avid modeler. What are your favorite styles of model kits to assemble?



Original un-based artwork for the Municipal Waste, Hourglass Music albums





Original concept artwork for the NECA produced Halloween action figure set

were 1/6 scale figures and dioramas of resin and vinyl which took a lot of effort to finish well. Some of them did not include bases so I designed custom bases that connect to the existing ones to create a huge diorama of Marlin's destruction. I still need to finish a recreation of the Burning Flesh card. I sculpted the disintegrating man from the card, repositioned the Screamin' kit to match the Marlin's position on the card and created connecting bases. I just need to paint it one day.

HH What is your favorite horror movie and why?

ER It's not really "horror" but *The Bride of Frankenstein* is one of my favorite films. It's one of the few sequels to be better than the original. The movie is filled with oddball characters and black humor. The original *King Kong* comes in second. That is just a fun movie with still entertaining stop motion effects.



HH You are now the art director at NECA; tell us what your job entails

ER A lot of directing and designing. I design the paint schemes which includes directing and creating all of the paint-masters for the action figures and collectibles as well as trouble-shoot the Chinese production samples ensuring they are on model. I also design the action figures and collectibles. This includes conceiving and creating control art which specifies the pose, accessories, environmental bases, and features like light-up eyes and blood squirting action. I also direct the sculpting, ensuring the likenesses and poses are on spec and later check the reduced version for accuracy. I get to sculpt a bit realizing my own designs or altering others work to insure accuracy to the source material. Basically I provide all the creative concept work involved in developing a figure or collectible and have hands-on approval of any artistic aspect of a NECA project. As the company has grown I have had to delegate some of the hands-on work like decal creation, some collectible design, and package design to others so I can concentrate on getting the final product to meet my vision.

HH What are some projects you have designed that were never green lighted for whatever reasons?



The original art used in the over-sized Conquest Card included in the Invasion Begins model. At left: Two of said model kits built and painted by Ed Repka himself.



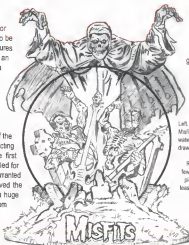
Turn the page for an exclusive Ed Repka Misfits pull-out poster! (11x17 poster; carefully remove from staples)



ER: Actually very few of my ideas and designs go unused. I can often recycle an idea or alter it to fit a new more commercially viable opportunity. For example, I originally conceived the Cenobite Lair to be a much larger item to hold all of the Hellraiser figures and connect to a Dr. Channard diorama and an Engineer diorama. The idea was put on hold for a few years until an opportunity arose where NECA needed to create an exclusive Hellraiser item for Spencers. The idea was brought back and scaled down a bit to meet the price point. Since it was a big success, it looks like another aspect of my original design will soon be in the works.

As you may know, the current reissue/refresh of the *Pirates of the Caribbean* series will include connecting diorama bases. I originally had this idea for the first release but after I created prototypes, it was cancelled for cost reasons. The success of the initial series warranted the eventual use of my designs. Since Disney loved the idea, collectors can now look forward to creating a huge *Pirates* diorama from not only the first movie, but from its two sequels.

There are a few Misfits projects which will probably not see the light of day. I designed an Arch Fiend/Mad Lab water fountain which included the Fiend creating a test tube baby fiend. There is also a snow globe based on my "Resurrection" artwork and Jerry and Fiend superdeformed windups.



Left: The original Misfits Resurrection water globe design drawing

Right: One of very few production samples from the unreleased Misfits candle vase



MISFITS MAD LAB FOUNTAIN



Left: The original Misfits Resurrection artwork used on their comeback tour poster with new vocalist Michael Graves and Chrud on drums



TRANSWORLD EXHIBIT'S INTERNATIONAL HALLOWEEN COSTUME & PARTY S★H★O★W

Halloween In March

Transworld's 22nd International Halloween Costume & Party Show (and National Haunted Attractions Show) took place between the days of March 10-13th and was the host of thousands of the season's top buyers and sellers. Transworld is simply the world of horrors best kept secret. Isles of scary home decor and displays of custom created and newly licensed horror costumes and masks invaded the Donald E. Stephens Convention Center in Rosemont, Illinois. All the major mask and costume companies were on hand displaying their latest products. Rubie's had an incredible display of New Line Cinema's horror-ikon adorned items. A deluxe real-metal Freddy glove, a quality fiberglass Jason hockey mask (finally) and a line of amazing must-own life-size busts will all be available. We have to mention the two new Rubie's licensed Leatherface masks from the new Texas Chainsaw Massacre prequel film were also on display giving the public the first look at the new face of terror (sorry readers if you weren't said-public, no photography was allowed. Look for images of the new Rubie's Leatherface masks next issue!) Paper Magic Group and Don Post Studios showed that they are no slouches either, with some exciting new Michael Myers Halloween movie decor and

Continues on next page.



Rubie's Freddy the 13th new merchandise display



Above: New Line Cinema Halloween masks and decor additions. Right: New masks and life-size busts.



Don Post poses with his new Saw mask



Above: Deluxe real-metal Freddy glove



PMG Halloween and Hellraiser new merchandise display

TRANSWORLD CLOUTIER'S INTERNATIONAL
**HALLOWEEN
 COSTUME & PARTY
 S*H*O*W**

fresh new Halloween merchandise. Don Post's 2006 line-up boasted a brand new Michael Myers mask along with two new

Saw masks sure to make HorrorHounds Howl. Bump In The Night made their presence known with everything from a life size killer bunny "Peter Rottenfist" costume, cult classic film-character masks, scaryonettes and their line of killer puppets. TheHorrorDome.com presented their huge Night Terrors deluxe oversized costumes complete with mask. Franco American Novelty Company showed-off the recently released King Kong costumes and Seed Of Chucky outfits and mask. Smiffy's USA, Fun World, Screamline Studios and Ghoulish Productions (to name a few) exhibited their creepy unlicensed masks. Make-up artists were on hand to paint faces and demo their products and many smaller companies were strewn throughout making it very hard to take it all in. Before you go making plans to attend this incredible show you should be aware that it is closed to the public. Don't be upset as nothing can be purchased out right anyway. The show is a wholesale market place for Halloween store owners to place orders for all the great stuff you will see at Halloween time. Demos and seminars to help new upstart Halloween entrepreneurs were ongoing as well as fashion shows with costumed beauties aplenty. Elvira: Mistress Of The Dark even took stage Friday night as the Emcee for the Fantasy Fashion Show. You do not want to miss our next issue as we present our coverage of Transworld's National Haunted Attractions Show featuring The Dark Zone, as well as a closer look at the companies that were present at the Halloween Costume & Party Show!



Very "scary"!
 Night Terrors oversized
 costumes; Night Rage
 and The Constable.



Seed of Chucky
 Halloween costumes
 and mask from
 Franco American



Above: Peter Rottenfist
 (and Bub). Below: King
 from Franco American.



Horrorific full-body
 costume from
 Screamline



Elvira: Mistress (and Hostess) of the Night.



A small taste of
 Smiffy's extensive
 unlicensed
 Halloween
 mask line.



Ghoulish
 Productions
 display



SCREAMLINE
 STUDIOS

RE-ANIMATOR

The Short Story, The Films and The Merchandise

HP Lovecraft created such amazing ideas as the Necronomicon, Cthulhu, the creatures of Innsmouth and the Mistakonic University (which a young Dr. Herbert West attended). Since Lovecraft's death, most of these stories, as well as fractions of their presence, can be seen throughout the world of literature and art - especially in cinema. From the tale of HR Giger's *Alien* to the otherworldly monsters from the pages of *Hellboy*, there is no denying that Lovecraft's ideas have lived far beyond what he could have originally imagined.

It is ironic though, that all of his work that has inspired and has been printed, it is his least-favorite short-story that has amounted the largest audience through the magical world of cinema. Herbert West - The Re-Animator was originally written as a six-part serial printed in the 1922 "magazine" *Home Brew*. Sad by Lovecraft himself, that the stories were only written for the much-needed paycheck (he was paid \$5 per chapter) and dismissed as "drivel written down to the masses". These stories were re-printed in 1942 thanks to *Weird Tales* magazine (running in six consecutive issues, as the original *Home Brew* series was). It is thanks to these printings that Herbert West was to eventually take flight.

The original 6-part story composed the tellings of a Herbert West by a colleague that is never revealed to the readers. The chapters each skipping in time throughout the life of the characters and their adventures in attempting to regenerate life into the deceased. The quick-telling journey set up the two's careers starting at Mistakonic University, to building practices in small towns near grave sites in hopes of obtaining fresh specimens for their secret projects. A stint as doctors in the World War to their final confrontations with life and death in a secluded farm house made up these tales of murder, madness and revenge. Sixty years later, Herbert West and his colleague finally had a chance to come back to life in their own rights.

In 1985 Stuart Gordon (director) and Brian Yuzna (producer) released one of the craziest spectacles to invade cinemas at that time - *Re-Animator*. Based on the Lovecraft short, the film starred mostly newcomers: Jeffrey Combs, Bruce Abbott and Barbara Crampton. Set-up as an easy production (Yuzna wanted to produce a film, with horror the obvious choice, as it commonly carries the best odds at a financial return) Brian was told of the forgotten Lovecraft tale, in which he hunted down one of the few intact copies at a local library, in the tattered remains of *Weird Tales*. The story was tweaked for film, with the original narration from the short-story deleted and the focus of Dr. Hill (a character just briefly men-

tioned in the short) changed into the undead antagonist. Many pieces from the original story were intact (however much altered), but the fall-out involving the young Barbara Crampton undressed on an operating table was all new. The story instead now focused on a young

Dr. West (Combs) as a new student at Mistakonic University. Rooming and "beheading" Dan Cain (Abbott), the two work together to prove to the world that there is indeed a way to reanimate the recently deceased (thanks to a now-iconic "re-agent" created by Dr. West). The problem with said re-agent is that put simply, it does not work very well. Leaving the dead often mindless and rampaging, the duo are thrust into a series of unfortunate, and amazing events. When Dr. Hill (West's teacher/instructor) becomes wise to the creation, he attempts to steal it and claim it as his own. In a psychotic turn of events that leads to a zombie battle in the morgue of Mistakonic University, Dr. Hill meets the sharp end of a shovel only to be suddenly brought back to life by the mad Dr. West. The driven performances, the solid story, an excess of gore and a familiar sounding soundtrack cemented the film into history.

To GoreHound's delight everywhere, 1990 saw Herbert West return to the big screen with the release of *Bride of Re-Animator*. This time, directed by Brian Yuzna, the film borrowed exorcised material from the original movie. Not that they were filmed, however, but actually just unused ideas from the original Lovecraft story (the opening war sequence, toying with individual body parts, the secluded home next to the cemetery and the climactic ending are all aspects of the original story). Many fans of the original *Re-Animator* have often been described as extremely split in their opinion of the sequel: either they love it (almost to a larger extent than the first film) or they straight-out despise it. No matter which side of the fence you lean toward, you cannot dismiss the brilliance

of the movie's ability to shock. Over-the-top ideas are filmed perfectly in conjunction with straight-faced performances across the board. Combs and Abbott return as partners in bringing back the dead, while miraculously, the director found a way to bring back David Gale (Dr. Hill, who met his maker (twice) in the original film). Almost cartoonish at times, we see the character of Dr. Hill fly around screen (thanks to cleverly attached bat-wings), controlling an army of the dead in a battle against the young Dr. West. All-the-while, West and Cain attempt to assemble their Frankenstein-like creation, a new being - the "Bride". People die, and return, in another overly-exaggerated ending of chaotic proportions. Soon after the film's release, horror started to see a decline in gore, with the success of new "thrillers" like



Original *Re-Animator* theatrical US one-shot



Left to right: The original *Home Brew* publication that began it all, two of the original *Weird Tales* publications hosting the six-part tale, and a recent reprint of the complete archived Lovecraft stories

Silence of the Lambs and Basic Instinct? Most of the genre fans' favorite gore films disappeared in place of slower, drawn-out mysteries and true-to-life plots and storylines. The only place a fan could pick up grotesque horror fare during this time was at the local video stores. This of-course led to a VHS boom in the '90s (already hinted at near the end of the 80s), which helped usher in new ways of providing "quality" work to horror fans more-and-more inclined toward home viewings. Letterbox presentations eventually became important, and Laserdisc started the possibilities of high-end presentations for film favorites, including the inception of "bonus features" such as cast/crew commentaries, inclusion of deleted scenes and production features.

In a strange move, Herbert West appeared in comic book form thanks to Adventure Comics in 1992. This mini-series retold the film's story, while a more interesting 4-issue prequel comic was produced at the same time entitled 'Down of the Re-Animator'. In this story, Herbert West deals with the outcome of what happened to the late Professor Gruber (seen in the opening sequence of the original film). In this story, West teams up with Gruber's daughter as they encounter a past acquaintance of the Professor who has achieved reanimation of the deceased through different means. Voodoo. An interesting set-up for the polar opposite of the scientific route West takes in his career, the series has since been out of print.

When the DVD format was introduced at the end of the '90s, Re-Animator and Bride of Re-Animator didn't have to wait long to receive digital treatment. Both films even included an impressive amount of special features, which was an extra-treat with any film released during DVD's early years (now such features are considered par for the course). Films which have been unavailable for purchase, or just impossible to find and rent (thanks to the growing chain of "family-friendly" Blockbuster-like video stores, which were running out the mom and pop rentals that lived off the horror-fan's dime) were becoming more accessible as studios could turn a buck on any release they could rush out. *Dead Alive*, *Baskettease*, *Re-Animator* and other "classics" found larger audiences thanks to this new platform, and with the new generation learning about Herbert West's exploits, it was only a matter of time before he returned to the big screen.

Beyond Re-Animator was green-lit in 2002 and begun filming soon after Jeffrey Combs



Date.
Mate.
Re-animate.

Original Bride of Re-Animator theatrical US one-sheet

was back as Dr. West, however, a number of changes had to be made considering the lack of returning supporting characters. In this new story, West found himself incarcerated in prison, thanks to the mind-bending climax of his work, as seen in the final moments of *Bride of Re-Animator*. A neighborhood child is witness to one of West's "travails," as it brutally murders the child's sister, just as the police show up. As West is cuffed away, he loses one of his re-agent syringes, which is picked up by the young boy. Years later, the child has become a doctor (Howard Phillips, played by Jason Barry), seeking out a chance to work with Herbert West. This team-up allows the doc to find out exactly what the syringe held, but leads to another unfortunate bout of the crazed undead destroying everything surrounding Herbert West. Again the film ended with a door-opening sequence, which allows any fan of the series to guess where good ole Doctor West will end up next.

Stuart Gordon has mentioned numerous times that he wishes Dr. West will find himself in the *White House*, re-animating the President after an unfortunate accident (or in recent talks, vice-President Cheney, thanks to his all-too-known health problems). The question is how, or who, will fund the next installment, as Beyond ran into it's own troubles, unable to find U.S. theatrical distribution, it was edited and premiered on the So-Fi cable channel and released a few months later on DVD. Not exactly a stellar record for such a distinguished horror title. Jeffrey Combs has kept busy over the years with bit parts and roles in films such as



Video store promotional poster weight featuring the head of Dr. West

FearDotCom and *I Still Know What You Did Last Summer*. Stuart Gordon was recently one of the thirteen Masters of Horror directors, with his one-hour short film (Lovecraft's Dreams in the Witch House).

With the collectible horror scene at an all-time high, fans have been more curious when we could see Herbert West action figures, lunchboxes, statues or busts released for the series. Dynamite Entertainment gave Herbert West a job in the four-issue comic book mini-series *Army of Darkness vs. Re-Animator* at the end of '05. This imaginative team-up



Adventure Comics presented a 3-issue comic book interpretation of Re-Animator as well as a 4-part prequel entitled *Down of the Re-Animator*. A 1981 version of the original Lovecraft story was also made available at the time.



The original eight-piece lobby card set for the Japanese release of *Re-Animator*. As opposed to other foreign lobby sets, the Japanese tend to show off the gory aspects of the film. This is a complete contrast to anything in the past 30+ years released in North America and England. For Gorehounds, always check out what the Japanese are doing!



played heavily on the Lovecraftian elements, mixing the character of Herbert West with Ash's never-ending struggle with the Necronomicon. While mildly successful in the world of comics, the series (which made a big impact upon arrival splattered out into a questionable release pattern before it was wrapped up, it seems no matter how great a place West finds himself, a road block always seems to appear. With the comic book resurgence of the loose done and over, what of the other possibilities?

It has been over 20 years since Herbert West's introduction into cinema and fans still remember fondly the carnage he instilled on theater-goers. It is time for more!

FOREIGN HORROR

Some of the most disturbing images from the Re-Animator series are some of the greatest reasons the films are still remembered to this day. It is these same moments in the Gorehound classic that have been hidden from the public eye for the films' throughout their U.S. distribution. Not only in theaters, but home video and DVD as well. Poster collectors can enjoy in the blood dripping off a number of Japanese promotional materials (seen above, in two rare original posters) as well as various foreign lobby card sets (seen throughout these pages).



Shown above are the complete set of ten original French lobby cards for *Bride of Re-Animator*. Points of interest in this set are both the amount (most common sets do not exceed eight cards) and the mix of horizontal and vertical designs. A key point of interest in this set is the usage of promotional on-set photographs giving fans of the series a better look at characters and scenes that moved way too fast on-screen to truly appreciate. Notable said shots include the vertical Herbert West/Bride photograph, Dr. Hill solo shot, the horizontal Dan Cain "West" pose and the train-dog.



Dynamite Entertainment presented an Army of Darkness vs. Re-Animator comic series. While not meant to further the film adventures of Herbert West, the Lovecraft-created character does make a significant appearance.

Home Video timeline

From the original VHS release in 1986 up to the DVD release of *Beyond Re-Animator* (2003), the Herbert West saga has always been readily available at home video. Below is a look at the major releases from the series, including VHS, Laserdisc and DVD. Collector's wanting more bang for their buck in features should check out the Millennium Edition of *Re-Animator* and the rare 2001 *Bride* release.



Quoteable Quotes: "She's not getting any fresher" - Jeffrey Combs (*Beyond Re-Animator*)

AFTER ALL THESE YEARS: AN INTERVIEW WITH JEFFREY COMBS

by Paul Davis

"I gave him life!" said West... or rather said Jeffrey Combs, the actor who literally brought the character of Dr. Herbert West to life in Stuart Gordon's timeless "spitterfest", *Re-Animator*. After twenty years and two sequels, the *Re-Animator* fan base is still going strong and forming at the mouth for further adventures of Herbert West and his trusty hypodermic of "re-agent". However with the current influx of 70s and 80s horror remakes taking the torch and leading the genre into previously chartered territories, could this enduring classic of the genre suffer a similar fate? Or has West got some bigger fish to pull out of the fryer?

I recently had the pleasure of sitting down with Jeffrey Combs to discuss his experience on the original movie twenty years ago and of course dish the dirt on the recent rumors of a third *Re-Animator* sequel that could pitch Dr. West his most challenging task to date, well, besides getting his re-agent to actually work without the bloody smorgasbord of hilariously gory side effects.

HorrorHound: Were you familiar with the works of H.P. Lovecraft before you came onto *Re-Animator*?

Jeffrey Combs: Umm... no. I had an audition, I went to the audition and the director Stuart Gordon said "you know this is based on H.P. Lovecraft?", and like an actor would, I built-in by way of "oh yeah...coo!" But I didn't really know who Lovecraft was. Since then I've read some Lovecraft and gotten to be more familiar with his work. I don't know if it really mattered at the time whether or not I was an aficionado of Lovecraft, and I certainly had no idea that the movie would sort of weld me.

HH: I suppose it did weld you to a degree as you're now regarded as "the" Lovecraftian actor. After you landed the role of Herbert West, did being splashed with 25 gallons of blood tint the experience of being in your first starring role?

JC: Actually it was kind of wet and sticky. So all I remember was when it started to dry it became kind of like taffy or caramelized and the way to sort of loosen it up was to spray it with a little water underneath so it would come back to life, so to speak, but yeah it's not too comfortable. It's kind of a strange thing to be on a set for hours and hours with blood because in the movies something that takes 15 seconds takes half a day to shoot sometimes and more...



Promotional *Beyond Re-Animator* movie poster

so if it's a special effect or something. So for that little bit of time on screen, it starts to get extremely tedious.

HH: It does look like you had a blast filming the original movie though. There must be some fond memories attached to that shoot.

JC: Absolutely. Working with Bruce Abbott and making those scenes between Dan and Herbert really come to life and have that sincerity and humor between them. Those were my favorite times during the filming, just having a great time with a really good actor.

HH: There definitely was an unforgettable chemistry between you two in that first movie, something that was dearly missed in *Beyond Re-Animator*.

JC: Yes it was, although at the same time Dan couldn't really be in that story but Jason Barry who was sort of his prototype in that movie has become a real good friend of mine. He is a really fine young actor. Having said that, we are gearing up to do another *Re-Animator* movie some time next year. The plan is that Bruce Abbott will be coming back to finish the Dan Can story off.

HH: That's right. Stuart Gordon has discussed on several occasions that Herbert West may be going to The White House.

JC: That is correct. It will be called *House of Re-Animator* and somebody in The White House who can't be allowed to die, well... dies, so Herbert is tracked down and brought to a state of the art facility underneath The White House to re-animate our leader. A pretty clever idea I think and kind of tongue in cheek and I hope that it is not done in a way to "tip the finger" at the administration that we have.

HH: I am actually really excited for this project to come together. I nearly wet myself when I heard about it for the first time. It is an ingenious decision to take the franchise in and all the while keeping it fresh.

JC: Yeah it is a good idea. Our only concern is that initially Stuart (Gordon), who's going to direct it, wanted it to be Bush, Cheney, Rice, and I thought, and I think Brian Yuzna did too, that it doesn't make it universal or it puts it in a snap shot of the time we live in now and it doesn't allow the film to be purely for entertainment sake. It makes it too topical and I don't think that a *Re-Animator* movie should do the same job as a Michael Moore documentary and attack the system. I don't think politics and horror go together very well. Having said that, I think going along the lines of Stanley Kubrick's *Dr. Strangelove* would be fantastic. He had something to say about government and power without relying on impersonations of those that were in power at the time. So I think we can get the best of both worlds.

HH: Funny you mentioned the best of both worlds. What did you think of the recent comic...



Rare Herbert West garage kit, featuring a rare Jeffrey Combs signed endorsement



Since the third film in the *Re-Animator* series saw very little theatrical distribution (mostly in foreign markets), the fact that lobby cards for the film are even available is sheer luck. This is a Spanish set of eight lobby cards for *Beyond Re-Animator* showcasing Herbert West himself, Jeffrey Combs and the bloody femme fatale Elsa Pataky.

that was put out by Dynamite Entertainment: Army of Darkness Vs Re-Animator?

JC: You know, I haven't seen it yet and it's staring to piss me off because I want to know if the guys that have done it have used my likeness for West because they sure don't have my permission to use it, or Bruce's [Campbell] permission for that matter. I was initially approached through my agent, but before we got back to them they went ahead and did it anyway so

HH: That is very sneaky. I haven't seen the comic myself, only the front cover that features a rather stylized version of Ash from Army of Darkness, so I can only assume that they went for an all out stylized approach to avoid likeness issues. Now, I'm going to put you in a hypothetical situation. You get a phone call from Brian Yuzna and he tells you that a Re-Animator remake is on the way. What would be your initial reaction?

JC: "Ok and why are you calling me? I'm too old." You know, that may not be too far from hypothetical. I think that Brian told me at some point someone had called enquiring about obtaining the rights for a remake of Re-Animator.

HH: Seriously?

JC: Well, they're remaking everything else so is it really that surprising? But what would have happened is that Brian would have lost all chance to ever make another sequel of any kind. When you sell the rights you get money but that's it. I also think that if they do a remake it won't be as successful. One of my favorite movies is Robert Wise's *The Haunting*. They remade it and it sucks! They put in all this CGI, I mean the whole point of original movie is that you don't see anything and then in the remake you see it all and you don't care. Of course in Re-Animator you see it all but it was all done with not a single frame of CGI. It was all clever editing, physical, illusionary tricks and when they do a remake, you know it's going to be CGI'd to death. I have no problem with CGI. I love CGI but I think it's like a spice on the shelf. It's like ketchup, if you put ketchup on everything, then everything is going to taste like ketchup. Just a little bit is good but they have gotten to a point now where they feel CGI is the only thing putting asses in seats.

HH: I agree. A movie like *Land of the Dead* used very little CGI and what they did use went hand in hand [mostly] with the mechanical effects that were showcased on set.

JC: Absolutely. I mean that's another thing I think fans love about Re-Animator, the physical tricks with special effects and editing that had audiences asking, "How do they do that?" Ah I get it. The other really key ingredient to the success to Re-Animator was that it came out unrated. If they had gone to the ratings board I would not be here talking about the movie today. They knew in order to make something that was outrageous enough to be noticed, they would not have to play by the ratings rules. I don't know if anybody has come across an R rated version, but you know how R rated is. As you know Re-Animator came out unrated, they



Audio book, Jeffrey Combs reads Lovecraft's Re-Animator

just put it out. Only problem with that of course is that the release is limited, only a handful of theatres will take it and newspapers won't print ads with any visuals what so ever. Re-Animator defied all of that due to word of mouth and the rise of video, didn't have DVD then of course. Then with the advent of DVD technology yet another generation sees this movie and it's still an outrageous film that continues to add to its fan base.

HH: With that said, why do you think Re-Animator still holds its own as a true classic of the horror genre?

JC: That's a good question. Well I think you need not look any further than the classic 'Frankenstein' concept. When Lovecraft wrote that story, he didn't like it very much. It was a serial story, he wrote chapters and he was just doing it to make some quick money. He didn't regard it as his best work by a long shot, but it does echo Mary Shelley's *Frankenstein*, the whole notion of bringing the dead back to life and immortality. So it really delves into a need to live forever which we all sort of ache for. At the same time however, it had an outrageous sort of over the top explosion of blood which made it almost an art form. And if you think about the movie, it's this little nucleus of characters that get on this inevitable path toward an outrageous climax. I think it's also a classic melodrama if you think about Meg as being the damsel in distress on the railroad track, with the sickly whiplash lopping over her as she gets saved at the last minute. It's a classic melodrama motif! And I think there are a lot of happy accidents

in the movie, the writing was quite clean and excellent, and there was structure. Really all the actors were great in the movie, well cast and well directed. A fabulous effort because some of those sequences didn't appear that way in the script and so they were moved around a little bit to adjust the pace for what is a very fast movie. It was 86 minutes, which is unheard of these days but that is what the story called for, I mean if it would have been longer it might not have had the same impact. Also the very long line in cheek music score is another ingredient in this collaborative effort that made the Re-Animator soup delicious. All of these little factors added up into this marvelous little movie that

nobody really thought anything of. I mean when I got paid it honestly thought nobody would ever see this movie. Re-Animator is small art. Yet here we are 20 years later, so it's really quite remarkable that it is regarded as highly as it is and it's hard for me to believe sometimes.

THE 1985 HORROR
RE-ANIMATOR

Promotional video store display



Promotional Beyond Re-Animator movie program booklet



Jeffrey Combs Filmography (select horror)

- The Man with Two Brains* (1983)
- Frigitmare* (1983)
- Re-Animator* (1985)
- From Beyond* (1986)
- Call of Dweiser* (1988)
- The Pit and the Pendulum* (1990)
- Bride of Re-Animator* (1995)
- Trancers II* (1997)
- Doctor Mordrid* (1997)
- Neonarcosis* (1994)
- Linking Fear* (1994)
- Cyberstalker* (1995)
- Castle Freak* (1995)
- The Firefighters* (1996)
- I Still Know What You Did - 1988* (1988)
- House on Haunted Hill* (1999)
- Faust* (2001)
- The Altar Expeditions* (2001)
- Rear-Door* (2002)
- Beyond Re-Animator* (2003)
- At Soul's Day* (2005)
- Hammerhead 3D* (5)
- Apocalypse* (2006)
- Voodoo Moon* (2006)
- Satane* (2006)



Leprechaun in da House

by Paul Davis

He's played an Ewok, a wizard, a professor, a hustler, and an alien, but it is his performance as the malevolent Leprechaun that keeps British actor Warwick Davis in the minds of horror fans all over the world. In anticipation of the release of a brand new collectible statue of the Leprechaun, we spoke exclusively with Warwick about the production of the figure from concept to sculpture and his experience working with artist Sean Green on the piece, the love for the Lep and whether or not the luck of the Irish will grant us a seventh adventure in the Leprechaun series.

HorrorHound: Warwick, could you tell us how you first came to meet Sean Green and how the figure came to be?

Warwick Davis: I met Sean in Birmingham, England a number of years ago. He was a fan of the Leprechaun movies and he happened to have some of his sculptures with him and I was very impressed with those. He expressed an interest in doing a Leprechaun sculpture and asked if that was something I wouldn't mind having done. So initially it was a project that he wanted to do and just really wanted me to know about it, and then I had the idea of making it more widely available to fans of the movie.

HH: Was it originally an articulated figure he wanted to make or a static posed figure?

WD: It's a fixed posed statue. Not really an action figure of any sorts just purely a decorative piece. And it really is just that, because I had the painted prototype on the mantle in my house for a couple of days and it was something I really didn't want to have to send back off again to China. It really is a beautiful piece and I can't wait for the first batch of mass-produced sculptures to come back, because I am so pleased with how it has turned out. It's a very good likeness, which is something that Sean does very well.

HH: We've kept a close eye on the in-progress shots of the piece on your website and it is fantastic how it has come together, from the Leprechaun's evil grin right down to the buckles on his shoes. It seems as though every detail is accounted for and perfected before the next stage is even looked at.

WD: Yeah, well Sean started with the face and got that right. And then once he's got a completed head he'll work on the rest of it. I remember commenting when I first saw the head and being in mind he's working on such a small scale, the face is no bigger than a 50-pence piece and I couldn't help looking at it and imagining my face being sculpted underneath that. Everything about it was so perfect that it felt like he'd sculpted my face and then the make-up on top. Even later on when the figure was nearly completed, I sent him a piece of the original make-up that I had kept for souvenirs sake and he went back and included more minute details such as a little wart on the Leprechaun's nose and whole bunch of little details that only the most die-hard 'Lep' fans would notice if they weren't there.

HH: As for the actual pose and design, did you play any part in selecting what you wanted the figure to look like or did you give Sean creative control?

WD: I just gave him the pose that I thought the character should be in. I suggested that he should be teasing the owner of the figure by holding the coin, almost gesturing for you to take it from him in his very "It's mine and you can't have it" kind of way. The base, I thought it was only right to have him stand on a clover leaf. It has actually been so cleverly designed that I can sign the middle clover leaf for collectors. So many times I'm offered Star Wars figures to sign and there's nowhere for you to sign so you end up writing on a curve or something just as awkward so, I figured from the get go that if I am going to have any

say in the matter then there should be somewhere nice and accessible to sign the piece for fans.

As for the look of the figure, I sent Sean loads of photos, he watched the DVDs, and he went to fan websites and managed to come out with a very accurate representation of the costume. It is very difficult to work out a lot of the colors on the costume, and even tough for me to remember despite having worn it. Plus the fact that I never actually saw the figure while it was being made. The only way I saw the progress was through emails and photos, so every time Sean completed an area he would send me a photo and then we would comment on it, and we did that a lot for the coloring of the costume.

As you can see from the photo, the finished painted piece is wonderful but I don't have a date for when it will be available yet. I am extremely eager to get it out to the fans but we want to make sure that everything is right with both the figure and the packaging before we make that next all important step. We're also looking to do exclusive variants purely for the collectors. For example we have spoken about putting out an unpainted kit so that fans can paint it themselves and we have also toyed around the idea of having a gold version of the statue as a chase figure that would be included in dealer's shipments.

HH: 'Chase the Leprechaun': I love it! Going back to the figure's design, why did you guys settle on the Leprechaun's likeness from the fifth movie?

WD: Well, I quite like the fifth movie, and particularly the look of the character at the point. In each film, the make-up artist, Gabe Barrios, who horror fans will know from his work on *Basket Case*, *Frankenhooker*, all the Leprechaun movies and

more recently he directed his first feature *Skinned Deep*; he would tweak the make-up with each successive film and I think with number five he got it to the point where the hair was much longer and the overall look was a touch more menacing. I just really loved the look of the make-up, the costume, everything from that 'Lep 5' design. The costume went through a few dramatic changes from film to film, the only thing that really remained constant was the shoes. They always had these huge heels on them and I was always insistent on those because I had gotten used to them with each movie and felt very much in character whenever I had these shoes on, so if those were



Warwick Davis and artist Sean Green



The completed figure and clover base (suitable for autographing)



Left/above: Detailed shots of the figure in production, including a look at the back and side, as well as a close-up of the unpainted head (far left)



ever changed I don't think it would be the same. I am very precious about those

HH What was your initial reaction to seeing the finished piece?

WD It literally came through the post, I opened the box and it was just... wow! The photos really did not do it justice. The detailing on it was so exquisite, from the finger nails to the teeth, I just sat looking at it for hours. It's truly a piece that just captivates you, so yeah, I was thrilled with it. Straight up. Seen did a great job with it.

HH Touching briefly on the popularity of the Leprechaun movies: What is it about the character, do you think, that has maintained a loyal fan base for over fifteen years?

WD I don't know really. He is quite likeable no matter how often he may come across as cheesy or corny. That's the beauty of it in a way, despite whatever evil and gruesome things he does, you still have people cheering for him. Rather like Freddy Krueger in that respect. You give the audience a good anti-hero and they will continue to come back for more. I had been playing a lot of good guys such as Willow and the Ewoks, so I really needed a movie like Leprechaun to say to the world that "yes, I'm a nice guy, but I can be nasty as an actor as well".

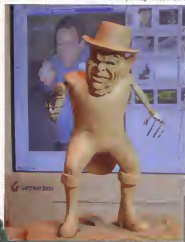
HH The films have definitely ranked themselves among the

other classic 'holiday' horror fare such as Halloween and Friday The 13th. So how many more St. Patrick's days are we going to have to wait until we get a part seven?

WD Well unfortunately at this moment I don't really know. It has been like that with most of the sequels in that one day I'll be wondering just that and then the phone will ring and I'll be told that there is going to be another one. It has been a few years since we did the sixth one but they have always been like that. If the timing is right then the studio will look through their catalogue and decide that they want to make another one. There is no reason why there won't be another one, but at the same time there is no guarantee that there will be. I really don't know at this point as there are some really good ideas out there as well as some REALLY BAD ideas so... "laughs" we shall just have to see what Lionsgate has up their sleeve.

HH Now I have to ask you about the brand new Leprechaun figure that SOTA Toys are putting out as part of their NOW PLAYING line later this year. Were you aware of this release?

WD Funny enough I was in a meeting with Cards Inc. regarding our figure and as we left the office a fax had come in showing a picture of that figure based on his likeness in the first movie. All I can say is the more the better. I still want to see a Leprechaun bobble-head made at some point, it's all very encouraging to see more Leprechaun merchandise out there. 🍀



Above: The fully-painted final sculpt which will soon be available at www.varwickeddays.co.uk. Right: More shots of the figure in production, including a screen capture shot of Wanwick posing for the look of the piece.

LEPRECHAUN MOVIE QUOTEALIS

Some of the most funny, scary and creepy movie lines of the past 20 years scrawled from the long running 3-DVD video Leprechaun series. Here is a list of the best bad quotes from the franchise.



COMIC BOOKS

The word "glut" can't properly describe the amount of horror-movie licensed comic books released over the past few months - too many to even fit in this issue of *HorrorHound*. A great example of what is available is shown here including the first two issues of the *Masters of Horror* monthly, IDW's *Underworld: Evolution* one-shot, the *Universal Monsters* TPB featuring the reprinted comics from Dark Horse, Friday the 13th Bloodbath limited series (and it's multiple covers, from Avatar), the Jason X and Jason vs. Jason X comics (and variant covers, from Avatar), a few one-shots starring the New Line characters Freddy, Jason and Leatherface (Avatar), the *Nightmare on Elm St.* Paranoid comic (and variant examples, Avatar), the finished *Land of the Dead* series (with both photo and artist covers, IDW), *The Keep* 3-issue limited series (IDW), and finally, the finished *Escape of the Living Dead* series (Avatar). If this wasn't enough, Avatar also released the *Species* series, and look for TPBs of *Shun of the Dead* and *Dawn of the Dead* as well as the continuing adventures of Angel and Spike of Buffy fame (from IDW).





The Book Could Save Your Life: This is the definitive guide on the subject of monsters, breaking down each monster into behavior, lethality, weakness, and powers. This information is invaluable for any modern day self-respecting Van Helsing wannabe. Each page of this 152-page book provides us with detailed information about the monster such as weight, length, family origin, habitat, intelligence, first appearance, relatives, physical appearance and even endorsements. This book is not by any means limited to just creatures but also includes modern like Jason, Michael, Freddy and Leatherface. Even characters like the Crow, Spike from Buffy the Vamp, Edward Scissorhands, Mutha, Shrek and Stephen King's Christine are included. A unique and refreshing take on how to pay homage to movie monsters. Every HorrorFreak should take a look as it is packed with fun surprises, photos and humor, not to mention that this is another great way to involve your HorrorFreaks in the joy of reading.



First it should be stated that this book covers Italian horror film released between the years 1979 and 1994. If you are unfamiliar with Italian horror this book is for you. It is intended as a way to steer HorrorFreaks toward the best films of this time period and away from the trash. Helping fans unfamiliar with directors like Riccardo Freda and Mario Bava and the term giallo. The films are presented in alphabetical order for any reference. Each movie is presented with a quick synopsis and a short review by the author. An account of these film's origins and development is also included in this 261-page book. Even veteran fans may learn a thing or two while reading up on the essential Italian horror film directors, screenwriters, special effects technicians and makeup artists. The author also sheds light on the demise of a genre that has been in existence for over three decades. If you are a HorrorFreak interested in expanding your knowledge and viewing catalog to include Italian Horror films but need direction search to further

The little six inch silver book really packs a punch. A very simple yet effective premise as it works here. Each group of pages features a movie scene of a classic villain with a quote or the beginning from the movie, accompanied with an interesting film fact. It does make for a rather quick read at only 109 pages. Ideal for HorrorFreaks just starting to read about the films they have or have yet to experience. HorrorFreaks will enjoy this book for its fun and informative content. So, if your type of movie buff who is always quoting films and exchanging facts with friends, check it out. The suggested retail price on it is only \$9.95!



This new paperback by Scott Shaw lists 1000s over the years this July and puts up where the elvish Trashfield magazine left off. The book features a detailed look at blockbuster horror movies, the MARS Attacks trading cards, Marvel's black and white horror comics from the 1970s. Word fiction, digests, B-movie film reels, Aurora play-to-model kits and much more. Boasting over a hundred reproductions of rare ad artwork, as well as vintage books, toys and magazines from the era. The trashy horror films, late-night creature features, campy monster toys and explosive poster art. Trashfield presents a look at the whole "disposable" horror culture from the 60s and 70s. Clocking in at 192 pages, Trashfield will retail for \$19.95. Looking in at 192 pages, Trashfield will retail for \$19.95. Looking in at 192 pages, Trashfield will retail for \$19.95.



Black Flame Publishing acquired the rights to produce a number of original novels based on some of New Line Cinema's biggest franchises. Aside from a series of original stories based around the Final Destination premise (preventing one's death only to cheat it temporarily as it comes back to kill you) Black Flame has also produced novelizations to all three feature films in the Final Destination series. As for the original stories, look for Dead Man's Hand, Dead Reckoning, Destination Zero, End of the Line, Looks Could Kill all in stores now. Retail price on each book is \$7.99 and more information on these titles can be found at www.blackflame.com.



Continuing the series of original novels based on the Friday the 13th series (see last issue for our original news coverage), Black Flame Publishing has released three more books starring the Camp Crystal Lake killer. The Jason Strain, Carnival of Maniacs and Hate-Kill-Repeat. Also be on the lookout for the spin-off Jason X novels, which four are currently available (To the Third Floor, The Experiment, Planet of the Beast and Death Moor). This finishes up this issue's coverage of the book market. Check out next issue for even more great new potential additions to your movie-book library.

Black Flame Novels: Covers not final yet

DISCLAIMER

First and foremost, *HorrorHound* does not seek to glorify the actions of serial killers or mass murderers over the course of these articles. Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals. Our goal is to provide a kind of history of films based on serial killers as well as the influence they have had on cinema in general. Since the year 2000 several biographic style films have been released based on some of the most heavily publicized serial killer cases in the United States. Some of these films leave little to the imagination while others just begin to scratch the gritty surface of these morbid true tales.

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed. After all, these events have heavily influenced the horror film genre significantly over the last 40 years. Moving horror away from its science fiction roots and into the realm of reality. Films like *Psycho* (based on serial killer Ed Gein) ushered in a new style of horror film. *HorrorHound's* now

needed to belief that what was happening up on the screen could really happen to them outside the theater. The evolution was inevitable with current events and a ever changing complex world. "You might find yourself conflicted, asking 'am I sick for watching serial killer films?'" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled *Helter Skelter*. When *Helter Skelter* aired as a two part television mini-series in April of 1976 on CBS, it averaged 36.4 ratings/ 54 share over two nights and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. This should have been no real surprise as the book was a #1 best seller. All of this proving that the public at large shares a sense of morbid fascination. *Serial Killer* movies can work on many levels: some as courtroom dramas others as crime documentaries and mostly as creepy horror films. Let's now look at the first of many articles to cover these maniacs and the films about and inspired by them.

CHARLES MANSON

Oddly enough, one of the most notorious murderers in American history was never confirmed as having committed any actual murders himself. Charles Manson started out as a troubled youth, and as an adult a hardened criminal spending most of his life in and out of prison. He did try to settle down with a wife and son, but could not give up his criminal ways. After a long stint in prison Manson was released, reluctant to return to the outside world. A musician and song writer, he could now blend nicely into the last of the Haight Ashbury culture of hippies. Manson was never impressed with this hippie culture, but he learned about drugs and how they could be used to influence and control people. His goal at this time was to be a rock star. He started to attract young run-away girls and other social outcasts and started his "Family," as they were referred to. Feeding the weak-willed drugs (mostly LSD) and notions of free love, his Family often engaged in orgies and other strange events at Manson's discretion. While under his spell, his followers traveled in search of a new home. The Family took up residence at the old Spahn Ranch. Over their travels, Manson met Dennis Wilson of the Beach Boys. He tried to use his encounter to every possible advantage. Nothing really came of it until Manson met Terry Melcher (Doris Day's son). Melcher planned on visiting the Ranch and listening to Manson's music in an effort to decide whether or not to produce a record.

Melcher did not show, infuriating the already unstable Manson, which led to a string of horrific events. First was Charlie's new philosophy, basically stating that the black man was going to rise up and begin murdering white people in an effort to take over and start a racial Armageddon. In 1968 the Beatles released the White Album with the track *Helter Skelter*. Now Charlie's philosophy had a name. Manson's plan was for the Family to hide in the desert (Death Valley) and when the blacks failed at maintaining power, he and his now thousands of followers would reclaim the cities. Then the fifth angel Charles Willis Manson, who believed himself to be Jesus Christ (and the Devil), along with the other four angels (the Beatles), could rule the world. The summer of 1969 came and there was no sign of *Helter Skelter*. A desperate Manson decided he was going to have to start it himself. The first step was the murder of a white woman (by Family members) whose credit cards and wallet were left in a predominantly black neighborhood gas station bathroom. Theoretically,



when some black woman tried to use the credit card the blacks would be linked to the murder. The wallet and credit cards were never used or turned up. Another murder committed by the Family was that of Gary Hinman, a Los Angeles drug dealer, musician and a sometime friend of Manson and the Family. Hinman was found stabbed twice and smothered with a pillow.

Then on August 9, 1969 at the Cielo drive estate high above the city of Los Angeles, one of the most ferocious mass murders ever committed in the annals of US criminal history occurred. These crimes would later be referred to as the "Tale Murders." One victim was found outside on his car shot four times and stabbed once. Two more victims were found out back, one stabbed twenty-eight times, the other was shot twice, struck over the head thirteen times, and stabbed fifty-one times. The remaining two bodies were found inside the house tied together with rope around their necks, which was hung over a rafter in the ceiling. These victims did not die from asphyxiation however. The first Sharon Tate, eight months pregnant at the time, had died from sixteen stab wounds to the chest and back. The other victim found with Sharon had been stabbed seven times and shot once.

The madness did not end there, with more victims found dead in the "Labiencia Murders." Leno Labianca had been stabbed multiple times and had a knife and fork sticking out of his body. Rosemary, his wife, had been stabbed forty-one times. At both crime scenes, Manson's Family left cryptic messages scrawled in blood on the



walls that read "Helter Skelter" and "Pigs." Manson truly believed that these murders would not be traced back to him and his Family. On November 18, 1969, 35-year-old Deputy District Attorney Vincent T. Bugliosi was assigned to the Tate-LaBianca murder cases. Bugliosi would later write the book titled "Helter Skelter," which a TV mini-series was based on. There was a major break in the case when thirteen Family members were arrested on a charge of grand theft auto. Several sources say that Susan Atkins, a member of the Family, talked to her cellmate about having been involved in the Tate murders.

Charles Manson and three of his followers (Krenwinkel, Atkins, Van Houten) were charged with the Tate-LaBianca murders. The trial was very lengthy and a instant media circus. Manson spent much of the time with his back to the judge, his actions

repeated by his followers and co-defendants. Manson shaved his head and carved a swastika into his forehead with his Family following their leader. Manson and his three Family members were found guilty and sentenced to execution. Their death penalties were commuted to life imprisonment in the 1970s after California law was altered. Charles "Tex" Watson was also later sentenced to life in prison for his involvement in the Tate-LaBianca murders.

Even in the confines of prison Charles Manson still continues his criminal habits. Frequently he is kept in isolation away from the other prisoners. To his credit he has received more mail than any other prisoner in the United States prison system. He is currently eligible for parole, although his chances of being freed are very slim.

CHARLES MANSON BIO PICS

Charles Manson and his families' story has been retold repeatedly over the last thirty plus years, not to leave out the countless documentary films put together as well.

The most important documentary being Manson by Laurence Merrick filmed during the trials with great participation by actual Manson Family members.

There were two versions of the film Helter Skelter released based on the best-selling book written by prosecutor Vincent Bugliosi. The first film was released in 1976 as a television mini-series starring Steve Railsback as the infamous Charles Manson. The second film released in 2004 was a remake of the 1976 film. It also aired on television edited and was later released to DVD as an unrated director's cut. The story tells of the events that lead up to the mass-murders committed by the Manson Family members and the lengthy trial that followed. A



movie titled The Helter Skelter Murders (aka The Other Side Of Madness) directed by Frank Howard was created by mixing documentary footage and re-enactment scenes. This film does have the distinction of being filmed at actual locations like the Spain Movie Ranch.

Jim Van Beber's The Manson Family was released in 2003 and is the most realistic film chronicling the every day events of the Manson family up to the murders. Mainly focused on the Family and not so much on Manson. The movie has a small side story involving a modern day group of young Manson family wannabes who want to make a statement of their own. Flashing back and forth we see the two families and the contrast between the times and features unflinching pornographic sex scenes and the most graphic re-enactment of the Tate-LaBianca murders seen on film. The scenes' atmosphere is captured well in many scenes that give the viewer a true sense of mood and ferocity possessed by the Family as well as an understanding of how wild and free they lived their lives.

Also released to DVD is The Manson Family Movies directed by John Acs-Nihl. Made under the premise that the Manson family members may have stolen camera equipment and filmed themselves in some of their many exploits. This 1984 low-budget film is a recreation of what that footage could have contained. Shot on 8mm film with no sound, other than music, it comes across quite creepy. See the Family as they hang out, commit murder and crucify Charlie.

Most everything else falls into that category that is greatly fictionalized but with some minimal basis on the case. Influences can be seen in many films released even to this day. While some of these movies are only connected to the case by title and some by way of marketing, most of those films depict their own take on the cultist family with a penchant for murder and madness. Below is a guide to many films featuring elements of influence by Charles Manson, his Family of lost series-generation followers and their actions.



His chilling portrayal of Charles Manson introduced the nation to one of the sickest minds in American History. Steve Railsback took a moment to discuss with HorrorHound what kind of preparation was needed to portray a man like Manson.

HorrorHound: How did you get the role as Charles Manson in Helter Skelter?

Steve Railsback: I was doing a play on Broadway called The Skin Of Our Teeth. Somebody saw me and brought me out to California where I read and auditioned and got the part.

HH: Give us your interpretation of Charles Manson.

SR: Manson is someone who always knows what he is doing all the time and is in complete control.

HH: How did you prepare for playing the role of Charles Manson in Helter Skelter?

SR: There was a documentary done on him from 1969. The studio played it for me seven or eight times. Then I listened to some tapes of him speak. That way I could get his physical movements down as well as his voice. I also read the book (Helter Skelter) and used my imagination.

To Be Continued...



MANSON INFLUENCED FILMS

The following is a list of Charles Manson influenced films featuring cults, murdering families and manipulative characters, in order of release:

- Cult Of The Damned, 1969
(aka Angel, Angel, Down We Go)
- The Commune, 1970
- Satan's Sister (aka Nightmare Bloodbath), 1970
- I Drink Your Blood, 1970
- Sweet Savior (aka The Love-Thrill Murders), 1971
- The Deathreaper, 1972
- The Manson Massacre (aka The Cult), 1972
- Ignor And The Lunatics, 1985
- Nazisids, 1986
- House of 1000 Corpses, 2003
- Live Freaky! Die Freaky!, 2005



A special thanks goes out to Mark Turner at www.CharlieManson.com for all his help.

Did You Know? Charles Manson was cited as applying for Credit Cards while on trail for mass murder.

HorrorHound 47

Gore Hound

MORE GORE: 'LIVE FEED'

One of the most ill-fated horror films ever made is the 1977 horror classic *Live Feed*, a movie that has been called "the most disgusting movie ever made." It's a horror film about a man who is killed and his body is used as a television set. The film is a classic of the genre, and it's a must-see for anyone who loves horror.



Live Feed: The man whose body is used as a television set. The film is a classic of the genre, and it's a must-see for anyone who loves horror.



Live Feed: The man whose body is used as a television set. The film is a classic of the genre, and it's a must-see for anyone who loves horror.



This movie is not just a horror film, it's a masterpiece of the genre.



Since his cult 1996 vampire film *Razor Blade Smile*, British writer and director Jake West has kept his talents channeled into the production of television shows and Anchor Bay documentaries for such features as *The Evil Dead*, *Hellraiser* and *Phantasm*. Then at last year's Munchen Fantasy Film Festival, West returned to the genre with a literal SPLAT! My opportunity to get a sneak glimpse at Jake West's latest project came late last summer at the London FrightFest. I had time to kill so I blindly bought a ticket – this probably was solely due to the fact that British hot Emily Booth had a starring role. Now, ask your avid GoreHound who has seen this movie and they will gleefully shout that it is indeed "awesome", ask this GoreHound the same question and the answer will be a little more elaborate... it's BLOODY awesome!

Jake West's multi-award winning *Evil Aliens* is the much prayed for landfill that has been sent from above (or beyond the stars) to fill the void



that has been left in the heart of 'splatterphiles' since the release of Peter Jackson's seminal gonorrhea *Dead Alive* (Brandenburg) back in 1992. Beautifully wrapping the darkest of humor around a classic B-Movie alien invasion like a fine piece of cotton, Jake West has finally silenced the harsh critics of *Razor Blade Smile* and served up a smorgasbord of blood, guts, goo and... an alien slipping on a banana peel.

So what is it about? A small farming island situated just off the coast of Wales is the location of an ancient stone constellation known only as the 'Devil's teeth'. After the abduction of two local folk at the site of the stones, TV presenter Michelle Fox (the lascivious Mrs. Booth of *Credle of Fear* fame) groups together her crew for the failing cable show 'World Worlde' to investigate the incident.

With a few (bad) actors in tow to ensure one or two 'Unscripted Mystery-esque' reconstructions of the event, the crew arrive on the island to find that not all is as it seems. Generators are powered by cow excrement and the behavior of the local town's folk makes Peckinpah's *Straw Dogs* look like day-care. As Michelle proceeds with her reconstructions



First the UK... Now the WORLD!

by Paul Davis

(while planting a bit of fake evidence along the way) things begin to spiral out of control and the unrest among the villagers reaches a boiling point. Cue the aliens. Some outrageously 'Evil aliens'! The story is simple, it has been done to death, but it has never been done as graphically and effectively over the top as this.

The effects in the movie surprisingly do not reflect the meager \$1,800,000 (a lot of which was spent on making this the first British movie to take advantage of the brand new Sony HDW-750 technology) that was



spent on the production. Ranging from some sick, moderately used CGI and a barrage of 'old school' mechanical gore effects, *Evil Aliens* proudly flips a highly elevated middle finger to those who declare that the splatter genre had its day fifteen years ago.

Time to spill the guts, is the movie as 'splatter' as those in the know are saying it is? Put it this way: if Peter Jackson can become a multi-Oscar winning director after giving Timothy Balme a lawn mower to dispose of zombies, then how far will West's career go after you see how his characters utilize a combine tractor? The production stunts from the movie really do not pay justice to the excess of the gore and blood that is drenched throughout the movie. If *The Evil Dead* is scored at splatter level 10 then *Evil Aliens* notches up a hearty 25 on the gore score.

With 2006 already treating us to Eli Roth's *Hostel*, *The Hills Have Eyes* and further down the line *Texas Chainsaw Massacre*. The



Beginning, *Evil Aliens* will keep the GoreHound in you truly satisfied as Image Entertainment released the movie this Spring. And if last issues' '10 Reasons to own a region-free DVD player' did not convince you enough, then the pending Region 2 special edition release of the *Evil Aliens* (to follow if's March 10th UK theater run) is sure to wet your appetite. The film has the potential to develop a fan base very similar to that of *Shawn of the Dead* (cult audiences are already clinging to this one by the dozen) with actress Emily Booth most likely to turn heads with her off-the-wall performance as Foxy (heads up Red Dwarf fans: look out for the original 'Holly', Norman Lowell, as her producer Howard). *Evil Aliens* is hilarious, insane, and at times rightly dorky but above all else it is as 'splatter' as they come. To justifiably sum up the movie I can only give it a far failing by borrowing from the poster's tag line... it's a "BLOODY Close Encounter" 🍷



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The True Face Of Evil

By Aaron Crowell, Justin Mabry and Tommy Pickering



An original 1973 William Shatner mask



The original Don Post celing photograph shot by sculptor Bill Malone.



The original Star Trek masks at Don Post Studios.



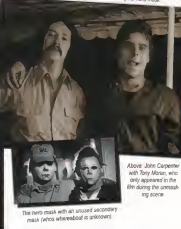
Nick Castle poses with the Myers hero mask on set of Halloween



Imagine the world of horror today if this was the face of "The Shape" The Don Post Emmett Kelly mask.



Dick Matlock on set of Halloween 2, and a brief companion shot to the original hero mask.



Above: John Carpenter with Tony Maras, who only appeared in the film during the unmasking scene.

The hero mask with an unused secondary mask (which whereabouts is unknown)

The blackest of eyes. The devil's eyes. Michael Myers has terrified millions for over thirty years. The film *Halloween* gave us all a better understanding of who the boogeyman really is and why we should fear him. A silent killer who stalks his prey with the precision of a seasoned hunter. This mentally ill "shape of evil" possesses inhuman strength mixed with an inhuman ability to absorb pain. Dressed to kill in a dark green mechanic suit, boots and a stark white latex halloween mask, he sets out one halloween night to dispatch his sister and anyone else who might get in his way. His motives known only to himself; he will not be denied. While we only see his true face once in the film (for a few seconds), his cold white emotionless mask served scarier than any possible human guise the director could have given him. Ghostly at times and holding the near semblance of a skull in certain lighting, this mask brands its haunting image in our minds while inspiring terror in babysitters everywhere. What is the story behind this important horror movie prop-turned artifact? How many masks were made for the first two *Halloween* films and who wore them?

Where did the mask come from, where is it now? Why at halloween time can we not find a screen-accurate Myers mask? We hope to answer these questions and more as we trace the history of this historic mask.

Production designer Tommy Lee Wallace was given the huge responsibility of coming up with potential masks for the boogeyman to wear in the *Halloween* film. Two masks the out and were presented for Carpenter and crew to choose from. First up was a "Emmett Kelly" Don Post mask. The sad faced Kelly clown mask was considered to be strange and quite creepy. The second mask was a Don Post Star Trek Captain Kirk mask. After some alterations (like opening the eyes more, tearing off the sideburns and spraying the mask white) the featureless custom Shatner mask silenced the room, while sending cold chills down the filmmakers spines and winning the vote. It should also be noted that Bill (William) Malone actually sculpted the Captain Kirk William Shatner mask while working at Don Post Studios. The same William Malone known for directing such horror films as *Holmes On Haunted Hill*, *FearDotCom* and more recently a Showtime *Masters Of Horror* entry titled "Fairhaired Child".

At least two masks were created for use in the 1978 indie horror film. One "hero" mask was used throughout the film (hero is a term used to label a prop that has significant on-screen time). The exact same hero mask was also used in the sequel. Backup masks were made for *Halloween 2* in addition to a "Ben Tramer" mask with bright blonde hair. Surprising as it may seem, many film crew members were noted as wearing the mask and playing "The Snake". Nick Castle was the man Michael Myers over the course of the original film. Tommy Lee Wallace was seen in the classic closet attack



scene. The unmasking scene was a young actor named Tony Moran while the stuntman Jim Winburn wore the mask in the shooting scene. Jim said the mask was loose on him, so foam pieces were added to his temples. The added foam kept the mask straight so he could hit his mark when he fell from the house. Others were rumored to have worn the mask in pick up shots, etc. According to Dick Warlock, the stuntman who played Michael Myers in *Halloween 2*, he was the only person to appear on screen in the mask. This would make sense since the mask doesn't change shape over the duration of the film. Back-up masks for part 2 still exist and have found their way into some die hard fans private collections. The Myers hero mask was kept safe under Debra Hill's bed in a shoebox, till they moved into Pumpkin Pie Production offices to begin work on the sequel; it then sat on her desk where Dick Warlock put it on and asked if he could play Michael in *Halloween 2*.

The debate remains: why does the mask look so different in *Halloween* part 2 from part 1? It's a lot like putting a small t-shirt on two different sized people; it will take on a new shape. Nick Castle has a long narrow face while Dick Warlock has higher cheek bones and more of a square chin. A change of actors who played Myers in part 1 and part 2 may have lead fans to believe there were two different hero masks used in each movie.

Thanks to Dick Warlock's careful preservation, the hero mask used in both films has survived over twenty years. Dick says he has worn the mask every halloween since the filming of part 2, then he carefully puts it back in an air tight case. He also had the original green coveralls and scapel. He sold all three items recently to a private collector for a unconfirmed amount.

Many collectors seek out the original 1975 Don Post William Shatner Captain Kirk mask. The problem is, there were far fewer Kirks made than the other Star Trek masks due to poor sales. Kids wanted to be alien creatures or Spock for halloween rather than Captain Kirk. There were rumors that under 100 were produced. This of course has made this mask very popular among mask collectors and Myers fans. A totally mint 1975 Shatner can sell for upwards of \$10,000, so if you know some old school Trekkers you may want to ask them if they have one in their collection (be sure to hide this magazine from them). They may be sitting on a gold mine and not even know it.

The Don Post mask aptly titled "The Mask" was made and released to the public in 1984/85. At a glimpse this mask looks like Michael Myers, but it wasn't cast from the William Shatner mold. It was sculpted over a life cast of Don Post Jr., the same way the Star Trek Capt. Kirk mask was made from a William Shatner life cast. Finding a mint "The Mask" mask today can be quite difficult as many of the few to survive have succumb to rotting. "The Mask" was first released in 1985 as a sign color latex. It was then released with the color white added in 1984/85 to give the mask a cream color look. Other mask companies like Cinema Secrets and Illusive Concepts have released licensed *Halloween* Michael Myers masks, while these Myers mask were hot sellers they still lacked a true resemblance to the mask used on film. Custom mask makers have been making their own screen accurate mask since the inception. Their dedication and love for the *Halloween* film and Michael Myers is evident in their labor. The Michael Myers mask is a iconic image of horror movie history and considered by many to be the true face of evil.



One of few color examples of the screen-used hero mask that Dick Warlock preserved.



(Dick Warlock and Don)



An original Don Post catalog shot for "The Mask"



Two surviving back-up masks from Halloween II



An example of a surviving cream-colored "The Mask", 1985 Don Post Studios

Special Thanks to: Dick Warlock, Don Post Jr., Eric Austin and Joshua "Chaz" Warren of the HMA.net, Chad Exdes, Bill Malone and Stan Yeager.

Quoteable Quotes: I shot him 6 times! I shot him in the heart, but... HE'S NOT HUMAN! - Donald Pleasence (H2)

MONSTERS & MADMEN

by Alan Mendoza

Our good friend Alan Mendoza recently had a chance to sit down with maskmaker Erich Lubatti for an engaging conversation about masks, movies, and the answer to the burning question: just who is Eggert Punkle?



Alan Mendoza: Thank you for agreeing to meet with me today Erich. I just want to say I'm a big fan of your work. Your masks were some of my first masks, and I consider you one of my favorite independent mask makers.

Erich Lubatti: Thanks it's those types of compliments that make this worthwhile. I just love to hear feedback from my customers. You'd be surprised how often I send somebody a mask and never hear anything from them again.

AM: Really? I always like to leave feedback after receiving a mask it's just common courtesy. But again thank you for meeting with me today.

EL: Glad to do it. I just wish I had more for you to see today. I'm just finishing a few face masks for Knott's Scary Farm (seasonal theme park haunt) this year and working on this commissioned piece.

AM: Do you still work for Knott's?

EL: Not officially but I still provide masks for

some of the actors on a private basis. They know me from when I worked there and I give them a deal because they have to pay for them out of their own pocket.

AM: What else do you have going?

EL: Actually I'm pretty excited about a commissioned piece for a private collector of Darkness from Legend. I've always wanted to do one of these. I remember he was such a great character in the film. Tim Curry did a great job with the part. It's funny when you think about it though he's supposed to be this big super powerful badass and in reality it's just a short funny looking English guy.



AM: So I noticed that there are quite a few independent mask makers living down here in Southern California do you guys ever get together and hang out and talk shop or anything like that?

EL: Not really. I haven't seen Casey [Love] since he moved up here. I keep in touch with him, but we're all kind of doing our own thing. We see each other when there's a trade show in the area or whatever. I talk to some of them on the phone every once in a while. The paintjobs and sculpting he's been doing recently are just amazing. He has a really great eye for it.

AM: Speaking of that, I know you do some sculpting for other companies, Death Studios, Darkside Studios, and Gore Gore. How does that work out for you?

EL: It works out great! Jeff is a great guy he produces a few of my pieces, Rancid (Juca), Wormface, and Binney Deep. I'm also starting to do more and more for Gore Gore - keep an eye on them.

AM: So when you repainted Dead Meat for me (shown at left) it was like a "the shoe was on the other foot" type situation as you got to paint a Jeff Death sculpt rather than the other way around?



EL: Yeah that was a fun one. I got to do something different and new and improve on an already great mask. I was really happy with the way it turned out. You know in a lot of ways Jeff opened this business up for the rest of us. He's been doing this since before any of us. Justin [Morley] was telling me that he went down to Death Studios a while ago and the setup Jeff has there is just amazing. He has this huge house dedicated to making masks. The amount of masks he can produce from there are staggering. It was a lot fun painting up one of his sculpt.

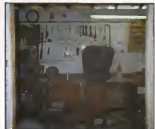
AM: You also produce The Monster by Justin [at Nightowl Productions]. How did you two get together?

EL: After my interview on Latex Mask Central he got in touch with me and had this Frankenstein sculpt. He thought I might be interested in it, which I was, so we did a sculpt-for-sculpt trade and that's how I'm producing The Monster, which is a great sculpt by the way. Justin does some great work. He has a real talent for anatomy and realism in his sculpt. I also produce a few masks by Eliot Brodsky (Lund Walker), Bill Stewart (Guld), Paul Daniels (Wild Child), Tom Spina (Beholder, Young Frankenstein) and Alex Oliver (Stage 6). All of the guys I work with are great guys and very talented sculptors.

AM: Do you find that it's a hit or miss type of thing on what moves and what doesn't?

EL: Totally hit and miss. It's hard to predict what will move and what won't. Of course you have your dependable moves: zombies, movie characters etc. but the rest is just the luck of the draw.

AM: And what sells good for you? What are some of the more surprising ones?



A peek inside the Eggert Punkle workshop



Before and After

Don Post Retro

Don Post's iconic horror CGI masks are the mark of a community. Due to creative freedom and Don Post's passion for horror, his collection of masks, many of which are now sold as "limited edition" items, have become a sought-after commodity. The masks have been a source of inspiration for a certain horror fanbase, and while the masks are no longer made of CGI, they are still as terrifying as ever. Don Post's masks are a testament to his passion for horror and his ability to create something truly unique.

EL: Right now for some reason I'm having a run on chumps, and they are a handful! There is a lot of hating that goes into those guys. I even tried to raise the price to slow down orders on them but it only seemed to make people want them more. That and my zombies do pretty well for me. Luca probably being the most popular of the bunch (see below). I've always wanted to do a bloated zombie ever since I saw Uncle Rags in *Savini's Night of the Living Dead* remake, and then when I was in Everett Ruessell's shop and got to see the stunt head from the movie (the one Barbara kept hitting over and over again with the fire poker), I would just stare at that thing every chance I got while I was there.

AM: What do you think of the newer horror movies that have been coming out recently?

EL: I haven't been impressed. They all seem to be really predictable and feature some crappy CGI monster at the end. Take the *House on Haunted Hill* remake for example. I enjoyed the better part of the movie and then in the end it's this stupid CGI black shape it just runned it for me. Same thing with *Boogymen* the end is the same old "face your fear" scenario with the addition of bad CGI. I can say I enjoyed the new *Dead of the Dead*. I mean, it's not the original, but on its own it was a good movie. They had better quality gore and makeup effects than *Land of the Dead*.

AM: I wasn't expecting much from that movie but then with that little girl zombie ripping the guy's neck apart and the ensuing montage leading up to the opening credits. I must say I was pleasantly surprised. So you also collect masks what kind of masks do you collect?

EL: I don't know. Whatever looks good to me. I mostly get them through friends. Right now I'm really liking this killer clown mask (it looked like a chubby or a clown). I got from Paul over at *Darkside*. I've also got the scarecrow from *Darkside*. I also painted up this *Fanhouse* mask by Jeremy Bohner. I like to collect other guys work. I just don't have the room to display them properly. My wife is a really big fan of *Bub* from *Day of the Dead*. So one time I was sitting down with Russ (Lubatti) and I asked him if I could get one of his Bubs and he just looked at me and was like there's just no way man.

AM: What's your favorite mask of your own right now?

EL: Probably the *Darkness* mask. I'm working on. Like I said I've always wanted to do one.

AM: What's your least favorite mask of your own to work on?

EL: Probably the chimp. It's just a pain in the ass with all the hating. But any of the masks I've had in the line up for a while get old. I can get tedious, you know, doing the same paint job on the same mask over and over again. Even though I'm driven to do this and couldn't quit if I wanted to every once in a while you just want to do something different. I'm not saying that I don't give the older masks the attention that they deserve or don't make them up to my standards or anything. It's just sometimes I like to do new stuff. That's why I like doing commissions. It's challenging and fresh.

AM: I understand completely. That's why whenever I order something that's been in production for a while I usually make a special request like an alternate paint scheme or added touches. Like the extra puss on Luca or the classic green paint up on *The Monster*. It seems to me the mask makers like to switch stuff up every once in a while.



EL: Definitely

AM: So what's a big week for you? How many masks can you finish in a week?

EL: It really starts to pick up a few months before Halloween. On a big week I can get somewhere around 15 masks out. You have to remember that it's just me here and I work a regular day job. So it gets pretty hectic here prior to Halloween. Halloween is a tough time for mask makers if you take on more orders than you can handle. It can literally put you out of business. Real collectors tend to back off from ordering around August and during the season you mostly get just regular off the street people they are not part of the community. They just want masks for costume parties or whatever.

AM: What's your biggest dislike about the mask making business?

EL: Nothing. I love the work I do. Sometimes you have problems, sure, but there's problems with any job. I remember I had five commission pieces stolen from my driveway while ago. They were cartoonish Arab masks for a customer in Saudi Arabia that was going to use them in a Ramadan festival and I had them sitting in the driveway waiting to be picked up and somebody must of thought they were computers because they were in Dell boxes. I wish I could have seen their face when they opened them up and had these Arab faces staring back at them. Then of course you have the customers that e-mail you week after they place the order wanting to know where their mask is. I could have sworn that myself and just about every other mask maker who's site I've seen has an expected wait time listed right on the order page. But really those are just minor little things. I love this work I couldn't imagine not doing it.

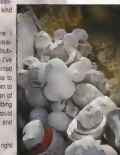
AM: One last question. Who is Eggert Punkster?

EL: (laughing) Eggert is the way my son pronounced my name when he was little. He couldn't quite make out Erich, and Punkster is the way he was using pronunciation. So I named the shop after the two. I'm just liking the shop name on its own personality. I'm letting it get a little webbed, broken, whatever it wants to become. I'm going for the sort of haunted ghost town type of look for it.

AM: Well it's definitely got that going for it. I just wanted to thank you again for meeting with me, and it's really great to be able to put a face with the name. Thanks again Erich it was good to meet you.

EL: It was my pleasure. Thank you for coming out to see me. 🐾

Special Thanks to Justin Mabry



A graveyard of mask molds



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HorrorHound
publishing
Summer 2006

EMPTYMAN

BY NATHAN HANNEMAN
ART BY JEFF REBNER



**BEHIND THIS FACE
LIES A HORRIBLE TRUTH**

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Silence filled the lab as old Doctor Wade paced back and forth waiting for that 'ding'. That extraordinary bit of sound the computer programmers jammed into nearly all software, letting the impatient ones in the crowd salivate at the moment of the computer's finalization. Finalization Wade impatiently needed, for the files to transfer to the proper USB device he was now moving to a clunky pile of metal and wires. Mixed in the mess of abstract items a shape could be seen – human-like, but not quite. The doctor beamed with excitement. "At last, the final piece to my creation... the command files to unlock his potential!" the doctor proclaimed out loud. "When these files are transferred over, my son, you will have all the knowledge in the world, to help prove my life-long dream. You already have the ideas of emotion and abstract thought, but soon you will know everything there is to building new and exciting cars, buildings and even new computer equipment. Imagine! A robot building a device that will allow him to upgrade himself! Even better, a robot who can think and feel and never be tired... never give up. Cancer could be cured in a matter of weeks! Hospitals will never worry about a doctor's inabilities at the work place! You will prove that I was right. I was always right and all the blood, sweat and tears... it will be worth it. It will all be..." KLANK! A loud bang erupts from somewhere outside the building?

The doctor made his way through the low-lit aisles of his workplace to the front window, peering outside to see what could have caused such a noise. "Who dares interrupt me?" the doctor thought to himself. Suddenly with a loud roar, the side door slammed open, almost falling off its hinges. Before the doctor can take but five steps, a dark shadow lunged from the entrance, pushing Wade against a table, nearly bending his back into an horrible L shape. "You did it you son of a bitch!" the dark intruder screamed. "It took me four months, but I found you, you murdering bastard!" As the doctor began to beg for his life, he pleaded, "You don't know—" BAM! BAM, BAM, BAM... four shots echo through the dark building. The old doctor looked up in shock as he slowly slid down to the floor. The man looked down in disgust before slowly turning his head around to the mess of electronics and metal that surrounded the rusted-old workplace. A slow turn and soon the dark stranger became one with the night, forever walking into the darkness outside the building.

FUNCTION... CANCEL... FUNCTION... CANCEL... orders on the computer monitor flashed over and over again. The shape in the corner that demanded the doctors attention for so long began to shake. FUNCTION... CANCEL... the orders keep flashing, when suddenly the screen blinks FILE TRANSFER COMPLETE...

and with a boom of metal clashing against metal, the dormant shape sprang to life. A shriek of sharp metal grinding against itself and static sound came from the head of the figure. Crashing its way across the room, the monstrosity became visible—a robot in an extremely basic form, with hard edges and unfinished body-plates, kneeling beside the fallen doctor. Almost as if it wanted to cry, the robot picks up the doctor's upper body, holding it close. "Who would want to hurt you father? I did not recognize the man who hurt you," voiced the Robot, almost as if it expected the doctor to reply. "That man hurt you and I could not move. I could not overwrite the program you installed and I could only sit and watch as you

were... shot? You were shot... blood, everywhere... you are dead, aren't you?... dead, deceased... expired... father..."

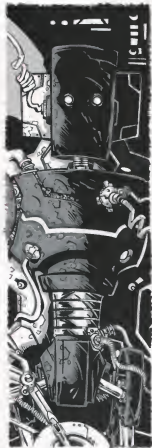
Time passed as the robot sat and tried to comprehend, with his newly created thought processors and emotions, which the robot may now never comprehended fully how the doctor was even able to create for him. "Why would somebody kill my creator?" the robot looked around contemplating to himself. "No reason should result in death. Unless death itself is a reason... If death is a reason, then the doctor's death should be reason for the strange man to die. Suffer... revenge—that's it! Revenge!" The robot finally stood, looking around the room as if knowing exactly what it would find... a knife. The robot grabbed it and leaned over his maker's body. "Revenge. Your death warrants his death. He killed you, but you cannot kill him. It must be my job to seek revenge for you. Since I cannot carry your body, and force you to wield this knife... I shall do it for you. In your name and in your image." Then with a swift slice of the knife, the robot began to cut into the face of its fallen father... blood sprayed across the robot's arms and face, and with one last pull, the robot frees the very face from the doctors head. In the corner of the room, the robot affixed metal binds to its head and with a slow turn, revealed the face of Doctor Wade, attached to his own.

As the robot tipped the clothing off his maker to disguise himself from the world he no doubt planned on entering, he vowed revenge. It will find the murderer and bring him to justice. "I remember his face. In the dark, father, you may not have seen him, but I did. I will find him and murder him. I will cut him with the same blade that lent me your face. Together we shall make him pay!"

About 30 minutes away, at a dirty little bar across town, the front door swung open. Amidst the fifteen odd patrons scattered throughout the building, our dark intruder found himself a welcome table among a seemingly familiar friend. "Did you find him?" the friend asks. "He is done. After months of looking, I finally found the bastard that murdered my brother." "Did you find your brother's brain?" the man interrupts. "No. Whatever reason he took the brain is pointless. He is dead. If he was using my brother's brain on some half-cooked experiment, then he won't finish it." "What do you think he would have used your brother's brain for?" the other man asked. "I don't know... I don't know..."

"I remember his face. In the dark, father, you may not have seen him, but I did. I will find him and murder him. I will cut him with the same blade that lent me your face. Together... WE SHALL MAKE HIM PAY!"

To Be Continued?



Original Artwork by Jeff Reiner

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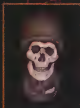
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If it's haunted... it's here! HAUNT X 2006

by Chris Russell

Haunt X 2006 was four days of all things haunted. The first two days of special events included a paranormal investigation tour aboard the haunted Queen Mary, a tour of the CHICO BROTHERS Hollywood FX studio and a visit to the oldest haunted house in the Los Angeles valley: Old Town Haunt.

I arrived in L.A. Friday afternoon, unpacked all of the monsters and set up my booth. The rest of the vendors had either already finished their set up or were still finishing up, so I took a walk to the celebrity area and found one soul in the room... relaxing in the corner and thumbing through some photos in a briefcase. This was actually the ONLY thing happening in the room, as it seemed that most celebrities were showing up at the last moment. I walked up to introduce myself and recognized the guy as Ben Chapman (The Creature from the Black Lagoon). After talking awhile, I was on my way back to the vendor room when I bumped into Tom Savini and had the chance to tell him about my "Father" mask that was inspired by his Nate character in Creepshow. Saturday was day 3 on the list of things to do for show attendees and day 1 for the vendor and celebrity rooms. The vendors had all arrived early and we had a chance to get to know everyone before the show and make last minute preparations for the opening hour. Guests were lined up at the door and a 15 minute warning was announced on the intercom as the lights were dimmed, fog machines began to set off the Hilton Fire alarm and pneumatic props did their jobs. Attendance to the show was huge. At the time of writing this article I still do not know the exact numbers but it was a big hit. I set up next to The Ghoulsh Gallery changing portraits booth with the new Dexan Grey mask, the first in a line of masks available with a Ghoulsh Gallery changing portrait. On the other side was Eric Pigors of Toxic Toons fame. I had been a fan of Eric's work and meeting him just topped the cake. Be sure to check out Eric's website at ToxicToons.com.

The slogan for the show was "If it's haunted, it's here" and I really think that the show lived up to that 100%. A wide variety of items to purchase that a haunt or haunt owner would need was there, from FX contact lenses to masks, costumes, sets, pneumatics and really whatever you could think of. Many great seminars were held throughout the weekend including a panel discussion with Sara Korot, Bela Lugosi Jr and Ron Chaney, Scott Broad for Haunted Media DVD Magazine was there along with Ted Dougherty, Larry Scott, Wade Gordon, Brian Wisdom, Diane Falmer and Scott Whiteside showing the first full length documentary on Knolls Scary Farm Halloween Haunt. This is definitely a great addition to any haunt fans DVD collection. Other seminars included Ghostbusting, Disney's Haunted Mansion, Makeup FX on a budget, and Creepshow 3 discussion with writers/producers Clavel and Oudelson. Longate films was showing Saw 2 for free and had 2001 Maniacs director Tim Sullivan along with actresses Wendy Kramer and Crista Campbell on hand with an impressive amount of freebies for the crowd on both days. For more information on Haunt X visit the website: www.hauntX.com. Enjoy these photos from the show and be sure to mark your calendars for Haunt X 2007 NOW!



Chris Russell and Ben Chapman



Ghoulsh Gallery portraits



Boneyard FX



Pneumatic props by Haunted Enterprises



Ghoulsh Gallery portraits



Eric Pigors with Chris Russell

Fact: At 80 years old, Ben Chapman (Creature from the Black Lagoon) one of the last living iconic Universal Monsters.

HorrorHound 57

HORRIFIC WORD SEARCH

Below is a list of 40 of the most-used words throughout this issue of *HorrorHound*. Your job? Find them all in the word search located at the right. Don't worry if you can't get 'em all - we will reveal the completed word search (online) when issue #3 ships! Don't feel like writing in your issue? Photocopy it and figure it out! Make sure you check out next issue for the return of the Horrific Crossword Contest!

ANGEL
BLOOD
BUBBA HO-TEP
CHAINSAW
CHARLES MANSON
CHUCKY
CROW
CRYPTKEEPER
DESCENT
DR. HILL

ED REPKA
FLYBOY
GORRHOUND
HALLOWEEN
HERBERT WEST
HIGH TENSION
HILLS HAVE EYES
HORROR HOUND
HP LOVECRAFT
JASON X

LEATHERFACE
LEPRECHAUN
MARS ATTACKS
MICHAEL MYERS
MISFITS
NIGHT WATCH
OXIDE PANG
PLUTO
PULSE
REANIMATOR

SCARY MOVIE
SHALIN OF THE DEAD
SILENT HILL
SIMON PEGG
SLITHER
SPIKE
WARWICK DAVIS
WICKER MAN
WOLFMAN
ZOMBIE

HELEN BLAZES



Helen Blazes - Mads - comic strip - © 2002 E. Regis



H N L Y H E C M C N C W J R H N S H P N
P I K E O A I H U H A R E Y O A P A U I
E I L W A S L A A R U P O E I R E M L C
O I B L F T H L W I E C R N S T E S H
R I V I S C H I O E H E K O N A D E A
E T T O E H C E K W A S A Y E T H K G E
F S M R K K A T R N E Z A Y T T A C O L
K P P E O Y P V I P O E O W R A B I R N
A E T A C Y R M E E A B W G C B W E Y
L K V P R B A A H E Y C Q K I K U O H E
L I F C A T E T C L Y O R L H S B L O R
S L W L O R F O P S R E H T I L S A U S
F Y I R U O C H A R L E S M A N S O N C
J N G R N T S E M T R E B R E H R L D
G R Q U R P O I V H O R R O R H O U N D
G H A P E D I X O O S I L E N T H I L L
W H N O L F N A N P L S I N O R P E G G
S H C T A N T H G I N F N O S A J E I
K E X I P S A M G E L F E B L O O H Y
R C U I O G I X H I N J G X X B Q M I Q

HORRORHOUND COLLECTOR'S SPOTLIGHT: PAUL HARTMAN



Our Collector's Spotlight for this issue is on Paul Hartman. Known throughout the mask community for his extensive horror collection, Paul has been collecting masks for nearly three years now. His display boasts many high-end and rare pieces. His wife is his biggest critic, pointing out what's cool and what's not. The Hartman family calls Paul's display room "The Room of Death". An extreme collector, Paul has had up to 125 masks, with 30 on order. Currently he has dropped down to 53 with another 20 on order. Paul loves the art that's put into these custom masks and we hope that all you HorrorHounds reading this issue do too. Thanks for sharing your incredible collection with us Paul!

by Penny Pickering



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NEXT ISSUE

Next issue we celebrate the 20th Anniversary of one of the most overlooked sequels in horror movie history - *The Texas Chainsaw Massacre Part 2*. A detailed look at this great cult film is presented the way only *HorrorHound* can provide, including an extensive look into the making-of the movie, interviews, the famed out-scenes and how the film has influenced the genre. We will dig up as much intriguing memorabilia and promotional material (as little has been created from this installment) to help deliver the best possible retrospective that this movie truly deserves.

In conjunction with this original *Chainsaw* sequel article, *HorrorHound* will take a more detailed look at the TCM remake-sequel/prequel that will be in theaters this Fall. Along with the new feature film, a number of companies have licensed out new products for the prequel and these items will all be featured in issue three of *HorrorHound*.

The saw doesn't stop there! Fans of the dead-skin mask will be interested in checking out next issue's detailed look back at the many masks of Leatherface. From licensed products to the original hero masks used in the films, we will trace the history of these historic props. The second in our series of Serial Killer related articles focuses on the true-life cannibal, and inspiration for the shape of horror in cinema today: Ed Gein. In the same vein as this issue's article on Charles Manson, we look at the history behind the horror, as well as it's effect on cinema today. *Chainsaw* was also a royal pain for the British censors during the legendary Video Nasties days. *HorrorHound's* own Paul Davis will shine the spotlight onto this black stain in the industries' past.

As far as new movies go - *Omen*, *Behind the Mask* and the highly anticipated Tarantino/Rodriguez double-feature *GrindHouse* will all be covered, including a look at the merchandise that's sure to follow - all leading up to the Halloween film season, which is already promising more scares than ever! Catch it all in *HorrorHound* #3!

Want to have your companies products featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our website at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom memorabilia, stories, tattoos, etc...

HORROR Convention Calendar

World Horror Convention

May 11 thru 14, 2006
San Francisco, CA
Holiday Inn
San Fran-Golden Gateway
(featuring Peter Straub,
Clive Barker, Brom and more)

Dark Carnival

May 13 thru 14, 2006
Youngstown, OH
Best Value Inn
(featuring Alex Vincent,
Conrad Brooks and more)

Monster-Mania Con 5

May 19-21, 2006
Cherry Hill, NJ
Hilton Motel
(featuring George Romero, Lance
Henriksen, Tony Todd, Jeffrey
Combs, a Cenobite reunion and
much more!)

WanderFest Movie/Model Con

May 27 thru 28, 2006
Louisville, KY
Executive West Hotel
(featuring Randall William Cook,
Bob Burns, Joe DeVito and more!)

Weekend of Horrors

June 2 thru 4, 2006
Burbank, CA
Burbank Airport Hilton
(featuring Guillermo Del Toro, KJB,
Stuart Gordon, Mick Garris, Steve
Niles, William Malone, and more!)

Monster Bash

June 23 thru 25, 2006
Butler, PA
Days Inn Conference Center
(featuring Fory Ackerman, Bert I
Gordon, Herbert Struck and
many more)

San Diego Comic-Con

June 20 thru 23, 2006
San Diego, CA
SD Convention Center

FlashBack Weekend

July 29 thru 30, 2006
Rosemont, IL
Crown Plaza Chicago O'Hare
(featuring the killers, and victims
of *The Devil's Rejects*, and more)

HorrorFind Weekend

Aug 11 thru 13, 2006
Hunt Valley, MD
Marmott Hunt Valley Inn

Festival of Fear

Sept 1 thru 3, 2006
Canada

Weekend of Horrors

Sept 29 thru Oct 1, 2006
Secaucus, NJ
Crown Plaza Meadowlands

World Fantasy Convention

Nov 2 thru 5, 2006
Austin, TX
Renaissance Hotel

Have a show you would like to promote in the pages of *HorrorHound*? Don't wait! contact us via e-mail at ads@horrorhound.com

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HORRORHOUND HALL OF FAME SHAUN OF THE DEAD

Each issue of HorrorHound we will take a moment to celebrate one of the greatest genre films to grace the big screen. These are the movies that stick with us, whether be classic black and white, silent, direct-to-video or the more current scare flicks penetrating movie theaters today. These are the movies that instantly grabbed ahold of us, without a doubt leaving a stain in our subconscious - a true great. When we made this claim last issue, we truly meant it. This month we give the honor of the second HorrorHound Hall of Fame slot to a film of only two years old. The first-ever "Rom-Zom-Com" that took the world by the throat and screamed "Ain't for the Head!" Of course we are talking about Edgar Wright and Simon Pegg's fabulous *Shaun of the Dead*.

Shaun of the Dead finds our title character stuck in a mid-life emergency. With his inability to grow-up and take charge of his own life and future, he finds that the love of his life is losing interest in this stagnant lifestyle; scared that it will halt any true future happiness. Tacked on with his go-nowhere job, frequent parental mishaps and a clinging friend from the past, who (as hard as it is to admit) holds down his chances at moving forward in life, Shaun is forced into a situation that many his age must deal with. The true gem of the film is, it just so happens to coincide (and parallel) the threat of a zombie holocaust. Shaun, his parents and friends team-up to stay alive in an attempt to hide-out and protect each other at a local dive. In the end Shaun faces each of his problems (zombie and life) as characters are sadly picked off one-by-one. The brilliance of the story is that we learn lessons of life. They are all something we have, or will deal with (with the possible exception of death-by-the cannibalistic undead) and at the end of the film, we the viewer may not even be fully aware that this was in fact the point of the film. It's funny/sad/frightening brilliantly written and executed story is enough to blind the audience into simply thinking that they had enjoyed a great film. This movie deserves much more than simple kudos for entertainment value.

"The zombie element is totally irrelevant to what actually matters in the film, and that's the love story. That's what I enjoyed so much about the movie."

- George Romero
as told to HorrorHound, 11/03

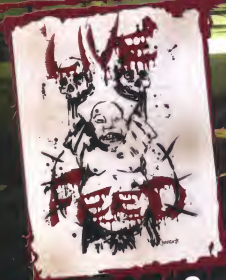
Prior to the film's release Edgar and Simon produced a short comic strip in the pages of the long-running 2000AD program (as seen at left). The short tells the tale of Mary, the supposed-drunk woman Shaun and Ed first find in their garden, as she goes from living and breathing to a

walking flesh-eater. That was just a taste of the world of comics for the Shaun license. A follow-up short was developed for 2000AD and IDW released a four-issue mini-series telling the story from the film (which is now available in paperback and hardcover trades, shown above). Considering the amount of comic exposure the film has received is ironic, since prior to the film, Simon Pegg starred in *Spaced*, a popular British sitcom about an aspiring comic book artist (Tim Bales) trying to make it in a world where working at 2000AD would be the pinnacle achievement. Any fan of the comedy in *Shaun* should check out *Spaced* by all means necessary, as it also was the host to a zombie-filled Resident Evil spoof episode, which incidentally spawned the entire idea for a undead feature film. Since *Shaun's* release, the farbase for the feature has grown at a steady pace. Outside of the aforementioned comics, many t-shirts supporting the film have been released and NECA has recently acquired the toy license (as seen on the cover of this very issue). Pegg and Wright even appeared on-screen (undead) together in George Romero's last zombie flick *Land of the Dead*. Simon Pegg has also become a commodity to cinema recently as well, scoring a role in the new Mission Impossible film opposite Tom Cruise, along with some other great new

roles. For such a little unorthodox zombie film, *Shaun* sure has hammered it's way into so many hearts with no sign of letting up. HorrorHound recently had a chance to talk with Simon Pegg about the popularity of the film and comment on it's induction into HorrorHound's Hall of Fame.

Simon Pegg - It's an amazing honor. It makes us truly happy that the film is not simply regarded as a comedy. It was always important to myself and director, Edgar Wright that the film not be a spoof, that the horror element be credibly intact, so that the humor would work alongside the scares rather than as a result of them. We wanted to take a recognized horror mythology and crash it into a romantic comedy. We lifted a wonderful set of rules from a visionary horror director and applied them to our own story. So, our HorrorHound Hall of Fame entry is a real thrill for us, but thanks must go to George Romero for the piggie back.





LIVE FEED

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Fall 2006



"Not for wimps, the faint of heart
and those easily offended"

Tony Timpane - Editor FANGORIA

"Live Feed" is a snake shoved down the
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